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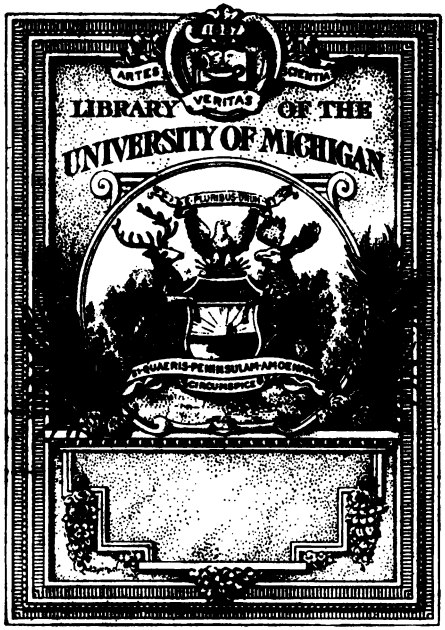
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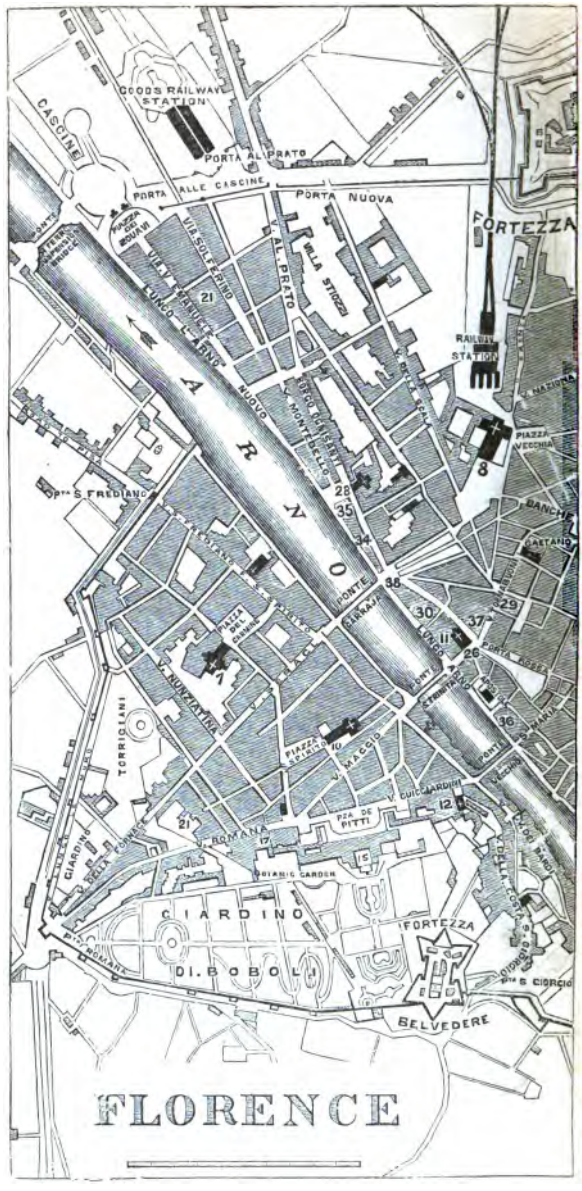
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19. Theatres: La Pergola.
20. „ Nuovo.
21. „ Politeama.
22. „ Alfieri.
23. „ del Cocomero.
24. Palazzo Riccardi.
25. Post Office.
26. Piazza S. Trinità.
27. „ Annunziata.
28. „ Manin.
29. Palazzo Strozzi.
30. „ Corsini.
31. „ Buonarotti.
32. „ Capponi.
33. „ Bargello.
34. Hôtel d'Italie.
35. „ de la Ville.
36. „ de l'Arno and Gr. Bretagne.
37. „ de l'Europe.
38. „ New York.
39. „ de Florence.
40. Piazza della Signoria.

Frontispiece.

MURRAY'S

HANDBOOK OF FLORENCE

AND

ITS ENVIRONS.

WITH PLANS OF THE CITY AND PUBLIC GALLERIES.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
FLORENCE: EDWARD GOODBAN.
1867.

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THIS description of Florence and its Environs, which forms a part of the Handbook of Central Italy, &c., has been reprinted in a separate form for the convenience of visitors on the spot.

Florence having become the seat of the Italian Government since the last Edition, numerous changes have been rendered necessary in the description of the public establishments, and considerable alterations as regards the Miscellaneous Information. These and the several corrections have been therefore brought down to the date of publication.

The works of Messrs. Crowe and Cavalcaselle on Italian Painting,* and of Mr. C. Perkins on Tuscan Sculpture,† have furnished several new facts in the description of the monuments of the Fine Arts in the capital of Italy.

Florence, June 12th, 1867.

* Crowe and Cavalcaselle, 'A New History of Painting in Italy, from the Second to the Sixteenth Century.' 3 vols. 8vo. London, 1866.

† Charles C. Perkins, 'Tuscan Sculptors, their Lives, Works, and Times.' 2 vols. 4to. London, 1864.

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HANDBOOK OF FLORENCE.

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1. *Hotels.*—H. de l'Arno, on the Lung' Arno, kept by Dattari, of the Aquila Nera at Leghorn, an excellent house, with several handsome suites of apartments, and numerous bachelor-rooms; good table-d'hôte at 5 fr., wine included. The inconvenience from smells arising from the drains emptying into the Arno has disappeared since the main drain of the city has been carried below the city.

H. de la Grande Bretagne, a good family hotel on the same quay. Both these houses are very central, and afford good winter quarters.

H. de l'Europe, in the Piazza di Sta. Trinità, kept by del Bello, the oldest established one in Florence, clean and good in every respect; it is in the best and most central situation of the town, near the news-room, clubs, principal bankers, and not far from the museums, parliament houses, &c. Good table-d'hôte at 5 frs. including wine. Breakfast 1½ to 2. Bedrooms 3. Service 1 fr. There is a general sitting-room, with smoking and billiard-room.

H. de Florence, in the Via dei Cerretani, clean, with table-d'hôte; this house, which is near the cathedral, and in one of the busiest streets, is much frequented by the higher classes of Italians ("most attentive people"—*Sir J. L., June*, 1867).

H. d'Italie, extending from the Borgo Ogni Santi to the Lung' Arno Nuovo, a fashionable family hotel, but with high charges ("apartments very expensive; table-d'hôte, which is indifferent, at 5 frs. without wine; dinners in apartments 8 to 10"—*S. P., Nov.* 1866).

H. de Milan, in the Via dei Cerretani, a very good and quiet house, kept by two brothers, who have lived in English families; arrangements can be made here en pension, at so much a day.

H. du Nord, in the handsome Pal. Bartolini, on the Piazza di Santa Trinità, opposite the H. de l'Europe.

H. della Porta Rossa, in the street of the same name, leading from the Piazza di Santa Trinità to the parliament-houses, much frequented by commercial

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travellers, Italian families, military men, &c.; charges somewhat lower than in the preceding, table-d'hôte 4 frs. Restaurant—the situation is confined between two narrow streets.

H. de New York, in the Pal. Ricasoli, on the Lung' Arno Corsini, much frequented by foreigners of every country and the higher class of Italian families—good table-d'hôte, and general management well spoken of—situation good.

H. de la Paix, on the Lung' Arno Nuovo and Piazza Manin, a large establishment, the owner and servants speaking English. The principal apartments overlook the river, and towards the south. Good table-d'hôte, reading and smoking rooms. "Clean, and good cuisine"—*Earl R., Nov.* 1866.

H. du Parlement, in the Piazza di Firenze, newly fitted, is only a second-rate house; it is principally frequented by deputies, senators, and Italian families, owing to its being close to the houses of parliament; there is a large and good café attached to it.

H. Victoria, on the Lung' Arno Nuovo, kept by one of the Pagninis of the Bagni di Lucca, clean and well spoken of: it is of all hotels the nearest to the Cascine.

H. de la Ville, on the Lung' Arno Nuovo and Piazza Manin, one of the most comfortable and frequented houses in Florence, "very good in every respect," excellent table-d'hôte, and charges moderate; reading and smoking-rooms; the owner, Lodomez, who speaks English, is a very attentive and obliging person.

H. de l'Univers, in the Via di Vittorio Emanuele at the W. extremity of the city, but near the Cascine ("charges higher than at the other hotels in Florence"—*W. L., June*, 1865).

Besides the above, there are several smaller and perhaps second-rate hotels, such as the Corona d'Italia, in the Via di Palestro, clean; Albergo di Roma, in the Piazza di Santa Maria Novella; the Alb. della Luna; H. Suisse, in the Via dei Tornabuoni, &c.

In the above list the hotels have been arranged in alphabetical order, to avoid giving any undue preference; the notice following each has been derived from information received from families who have lived in them, or from the editor's own inquiries made up to the latest moment. The charges at the first class of hotels vary little. Table-d'hôte 4 frs. to 5 frs., dinners in apartments 6 to 8. Bfst., with tea or coffee and eggs, 2 frs., à-la-fourchette 3; service 1 fr. a day, with a small fee to the porter on leaving; there are omnibuses from nearly all to and from the railway station. The price of large apartments will vary, of course, according to the floor on which they are situated, their size, the season, &c.; the most expensive period being the spring, on the return of the visitors from Rome. In selecting an hotel, the traveller will do well to bear in mind that in the autumn houses bordering on the Arno are infested with mosquitos. But as this is a season when few of our countrymen frequent Florence, this drawback will be little felt by them; perhaps the best situation at all times will be about the Piazza di Santa Trinità, the Via dei Tornabuoni, and the Via dei Cerretani.

2. *Lodgings.*—Private lodgings abound in Florence, but the hire of which has greatly increased since the city has become the capital of Italy. In the selection of lodgings by the strangers who intend to make a long stay in Florence, as is the case with many English and Americans, their situation is by no means to be neglected, as some parts of the city are much less salubrious than others. It is well known that, although much more agreeable in the winter, from their southern exposure, the houses on the Lung' Arno are less healthy than those more removed from the river's exhalations; perhaps the best situations will be found about the Duomo (although cold from the eddy winds), in the Via Cavour, in the new quarters of il Maglio, and between the Porta alla Croce, the Porta Pinti,

and the Porta S. Gallo, and in the large open square of l' Indipendenza. The Piazza di Santa Maria Novella, nearly all the houses in which have been converted into furnished lodgings, is also favourably situated; the Piazza di Santa Trinità, and its continuation by the Via dei Tornabuoni, and Rondinelli, are unobjectionable in a sanitary point of view. On the south side of the Arno apartments well situated may be had in the Piazza Pitti, at the Villas Macdonnell and Torregiani, the two handsome casinos in which are generally let to foreigners; but farther west are the densely populated quarters of the Camaldoli and San Frediano, the sanitary state is not satisfactory, owing to their low situation, the imperfect drainage, and the scanty supply and badness of the water of the wells. The objections to the Lung' Arno, in a sanitary point of view, only of course apply to the summer season; during the winter the situation is delightful, the carrying of the drains into a main sewer, which opens into the river below the city, has proved a great amelioration to this portion of Florence. In hiring apartments in this quarter, it will be better to select those on the upper floors, and in houses which have an open space in the rear, or with a back entrance on a street. As a place of residence Florence has become equally expensive with the other great centres of population, both in respect to lodgings and the necessaries of life. Persons prolonging their stay during the summer will find no difficulty in procuring country residences among the numerous villas that surround the city, particularly on the north, many of which are let out to strangers. In selecting such, it will be better to choose an elevated situation, and at some distance from the high roads, the dust of which is insupportable in hot weather. A well-situated furnished villa may be procured at from 150 to 300 francs (6*l.* to 12*l.*) a month; here, although the days are hotter even than in the city, the evenings, nights, and mornings are delightfully cool. In engaging villas it will be of great importance to ascertain that there is a good supply of water, as in many there are no wells or springs, and the tenant must be dependent on that of rain preserved in cisterns, or pay largely for having it brought from a distance. As villas are generally let for a period of years, it will be necessary to introduce a permission to sublet in the lease, before entering on possession.

Boarding-houses—Pensions.—Many of these establishments have sprung up of late years, and, being in general respectably conducted, will prove very convenient for ladies and families. The longest established boarding-house, that of Mrs. Molini Clark in the Palazzo Schneiderf, on the S. side of the Arno, can be recommended to English families. Terms for lodgings and board, the meals being taken at a common table, 8 frs. a day.—Miss Earle's Establishment can be highly recommended as one of the most respectable and best conducted in Florence, terms 8 to 9 frs. a day, according to the rooms, overlooking the Arno, or in an opposite direction; being about to change her house, her new address may be obtained at Viesseux's Library, or at Mr. Goodban's. —ThePension de l'Alliance, in the Via della Scala and Via di Curtatone, at the same rates, is also good: as are Mrs. Jandelli's (an Englishwoman), in the Piazza dei Soderini, near the Ponte alla Carraja; Mrs. Storer's, 30, Lung' Arno Nuovo; and Mrs. Burton's, Via Solferino: Rindi, at the Corona d'Italia, also take persons en pension. —The Pension Anglaise, in the Via del Sole, kept by Laurati, a good cook and a civil person, is well spoken of.— H. and Pension di Milan, in the Via dei Cerretani, well spoken of for good table and moderate charges. Arrangements en pension by the day, week, or month, to include everything, can be made in most of these houses, and in some of the hotels.

3. *Servants.*—Native servants may be procured on applying to the bankers and respectable English tradesmen in Florence; the stranger should be very cautious in engaging them without such a recommendation, as, from the difference of the laws of Tuscany from our own, as regards this class of persons, foreigners are often put to serious annoyance. Every servant, Tuscan or foreign, ought to be engaged at monthly wages, and to have a written agreement that they can be sent away at a fortnight's notice. Any foreign servant, brought by a stranger into the country, on being discharged, can claim, through the courts of law, however bad his conduct may have been, to be sent back to his country, provided his employer has not entered into a written agreement with him to the contrary. Families wintering in Florence generally make an arrangement with their cook to furnish everything required for the house at a stipulated price per day, week, or month; in which case it is necessary to give notice in the official newspaper, the *Gazzetta Uffiziale*, that the servants have received orders to pay for everything in ready money, and that their master will not be accountable for any debts contracted by his servants, otherwise he will be held legally liable to pay all tradesmen's bills: it is therefore advisable in settling weekly or monthly bills to be very particular in having the servants' receipts, and the more so, as no evidence can be received from any relative or servant of the party aggrieved, or from the party himself, as to payments made.

"Servants in Tuscany are now engaged by the month, and a fortnight's notice is required; but, as they generally leave at a moment's notice, strangers should not pay wages beforehand. Many families engage their servants with the condition of their finding themselves bread and wine, about 15 frs. a month in addition to their wages. In settling accounts with tradespeople and servants, it is desirable to demand separate receipts for household expenses, in addition to those in the books kept with them."

Florence, which formerly was one of the most economical places in Europe for foreign residents, has followed the rule of the other large towns of Italy. Every article of housekeeping has increased nearly one-third in value within the last few years; and as regards cheapness of living, it is now on the same footing as the other large towns of the peninsula. With this every other item of outlay for a family has increased in price, including keep of horses, hire of carriages, masters, &c. As regards the market prices of articles of housekeeping, they are nearly as dear as in London; so the foreigner must no longer expect an economical residence there as formerly. This state of things is indeed likely to go on increasing, especially as respects lodgings, from the large influx of strangers, consequent on the city becoming the capital of Italy; indeed, the prices already asked for lodgings are most strangely exaggerated. It is to be feared that such a state of things will drive many of the foreign, and especially the British and American, residents away from this once agreeable and intellectual centre of Italian civilization.

4. *Passports, Police Regulations, &c.*—The passport regulations are now of the same as throughout the kingdom Italy, and will entail very little trouble on the traveller. Persons going to Rome, must have the visa of the Spanish minister, now acting for the Papal government, no fee.

5. *British Legation.*—Palazzo Bouturlin, No. 15, Via dei Servi. Minister, Sir Aug. B. Paget. The Chancellerie, next door, No. 13, is open daily from 10 A.M. to 2 P.M.

6. *Clubs.*—The Jockey Club, in the Via de' Tornabuoni, close to the Piazza di Santa Trinità, to which foreigners can obtain admission, is managed on the system of similar

institutions in London and Paris. It contains reading-rooms, with a large supply of foreign newspapers. There is every day a general dinner or table-d'hôte, for which members put down their names beforehand, and suppers after the theatres. Members are elected by the committee, and are admitted for 1, 2, 3, and 6 months, or for the year. Gentlemen known to the original members of the club (*Fondatori*) can be admitted for a week without payment. The club consists chiefly of Italian noblemen and gentlemen, but some of the English, French, Germans, Russians, &c., residing in Florence, belong to it. It is to be regretted that the original rules respecting gambling have been departed from in this institution, where English travellers will do well to be on their guard, as many of their countrymen have too often severely suffered. The Casino di Firenze, in the Via Ghibellina, is a Club to which strangers are admitted for 2 months on paying 8 francs and on presentation of a member. It is supplied with Italian and French newspapers, and is less aristocratic (being comprised chiefly of commercial people) than the Jockey Club. Balls are given here during the Carnival.

7. *Restaurateurs.*—Restaurant Doney, but separate from the Café; and Café de Paris, in the Via dei Cerretani: both on the Parisian system. The Luna, in the Condotta, near the Piazza della Signoria. La Ville de Paris, Via della Spada, No. 3. Le Antiche Carrozze, Borgo SS. Apostoli, fair and moderate. La Patria, Via Calciajoli.

8. *Cafés.*—The Café Doney, in the Via dei Tornabuoni near Piazza Sta. Trinità, is the most frequented in Florence. Doney is the Gunter of Florence as regards ices, confectionery, &c., and his house is much resorted to for breakfast, as this meal, limited, however, to tea or coffee with a roll and butter, may be obtained here for half the price charged at the hotels. The Café della Minerva, and Café Ferruccio, in the Mercato Nuovo. The Café del Parliamento in the Piazza di San Firenze frequented by the Italian senators and deputies; smoking being allowed in all renders them unsuited for ladies.

9. *Public Conveyances: Railways, Mallespostes, Diligences.—Railways.*—Railways are open from Florence to Rome by Pisa, Leghorn, and Civita Vecchia, in 13 hrs.; to Siena and Orvieto, by Empoli, Certaldo, and the Val di Chiana; to Lucca and Pisa, Viareggio, Pietra Santa, Massa, Sarzana, and Spezia, in 5½ hrs., by Prato and Pistoja, to be continued to Genoa; to Bologna by Pistoja and La Porretta; to Rome by the Val d'Arno di Sopra, Arezzo, Perugia, and Foligno, where it joins the line from Ancona to Rome; 2 trains daily in 13 and 15 hrs. The fares are, generally speaking, moderate on all these lines. There is one general rly. stat. behind the ch. of Sta. Maria Novella, from which all the lines diverge; it is one of the neatest in Europe, having elegant waiting-rooms, and an excellent café and refreshment-room, opening out of a handsome hall covered with glass, in the centre of which stands a bust of the king, the work of a boy of eighteen. Omnibuses to and from the principal hotels, fares 1 fr. *Hackney coaches* are always in attendance on arrival of their trains, their charges rather high for carrying luggage. Travellers must be cautious in allowing the so-called porters, who are lingering about the gates of the stat., to accompany them to their hotels, as the porters at the latter will serve every purpose for unloading and carrying luggage to their rooms. *Luggage.*—Every traveller is allowed to take with him in the rly. carriages about 40 lbs. weight (17 kilogrammes), provided it does not inconvenience his fellow-travellers; the charges above that quantity are very high on some of the lines, *e. g.*, that from Leghorn to Civita Vecchia. The second-class carriages are con-

venient, especially for the facilities they afford for stowing parcels under the seats; separate carriages for smoking.

Diligences. — The most important is in connexion with the railway towards Genoa. Starting from the station at *Spezia*, corresponding with the train that leaves Florence at daybreak: this carriage employs about 10½ hrs. to reach Genoa: fares (not including rail) 18 fr. To *Rome*, by rly. to Orvieto, from which, there being no longer diligences, vetturino carriages must be hired for Viterbo and Orte to join the Rly. to Rome. From Arezzo there are public conveyances to Borgo San Sepolcro, Citta di Castello, &c.—To *Perugia* daily from the rly. stat. at Chiusi, in correspondence with the morning train of the Siena Rly., leaving Chiusi about 2 p.m., and arriving at Perugia at 8 to 9. Fare the entire way, including rail, 21 frs. To *Faenza* daily, reaching the latter place in 12 hrs.; the office is behind the Palazzo Vecchio; the carriages rather crazy vehicles. This may prove a convenient route for persons going into Eastern Romagna, Ravenna, &c.

The distances from Florence to the principal towns of Italy, by the most direct roads and railways, are as follow, in English miles:—To Genoa, by land (rail to Spezia), 175; by rly. to Leghorn, and sea passage, 154; to Turin, by Genoa, 278 and 257, and by Bologna and rly., 290; to Milan, by Genoa, and from thence by rly., 284 and 263; by Bologna, Piacenza and Lodi (rail), 216; to Mantua, by Bologna and Ferrara, 149; to Verona, by Mantua, 172; to Verona by Padua and Verona (rail), 209; to Venice, by Bologna, Ferrara, and Padua, rail, 184; to Modena, by Bologna, 112; to Parma, by Bologna, 137; to Ravenna, by Forli, 84; id. by Bologna, 134; to Bologna by rail, 82; to Pistoïa, 22; to Lucca, 48; to Pisa, 49; to Leghorn, 61; to Siena, by rly., 60; to Arezzo (rail), 55; to Rome, by Siena, 189; id. by Perugia, and Foligno (rail), 231; id. by Leghorn and Civita Vecchia (rail), 270; id. by Leghorn, sea to Civita Vecchia, and rly. from thence to Rome, 236; to Naples by Leghorn, and sea voyage, 356; id. by rail through Rome by Foligno, 393; id. by rail through Leghorn, Civita Vecchia, and Rome.

10. *Carriages and Hackney Coaches.* —A carriage furnished by an hotel-keeper will cost 20 to 25 francs per day; but residents may obtain from a job-master a good open or close carriage at 350 to 400 fr. a-month, not including the coachman's buonamano of 30. Bianchi, in the Via Polverosa, a respectable man with good horses, lets riding-horses and gives lessons to ladies. Gaetano Bartolotti, No. 1, Borgo SS. Apostoli, and Salvatore Gelli, Fondaccio di S. Spirito, are fair-dealing job-masters for horses and carriages. *Hackney Carriages*, in general very good; by an order of the police, the fares are fixed as follows:—For a course within the old city walls, including the rly. stat., with one horse 80 c., with two horses 1 fr.; for the first hour 1 f. 60 c. and 2 f., for every subsequent 1, 1 f. 20 c. and 1 f. 50 c. These charges are increased about 30 per cent. between 6 p.m. and daybreak the next morning. The course to and from the rly. stat. is 80 c., but this does not include the carriage of luggage, which is charged, for a large case or portmanteau 50 c., bag or small portmanteau 25 c., for smaller parcels, such as hand-bags, hat-boxes, &c., no charge. There is an increased tariff when carriages are taken into the country; a course of two miles is charged 2 f. 20 c. and 2 f. 80 c.; each additional hour, 1 f. 50 c. and 1 f. 80 c. There is also a separate tariff for drives to the Cascine: 3 f. and 3 f. 50 c. for the first hour, 1 f. 50 c. and 1 f. 80 c. for every subsequent one, according to the number of horses (1 or 2).

Private Carriages for evening visits may be hired at from 3 to 5 frs., but an understanding must be come to

beforehand: except to the official receptions and balls at court, when double is exacted.

Omnibuses ply from the Piazza della Signoria and Piazza del Duomo, to the several gates of the town. Fare, 10 c.

11. *Post-office* in the square of the Uffizi, opposite the entrance to the Galleries. — Letters leave Florence daily for England, France, Genoa, Rome, Naples, Northern Europe, &c., and arrive every day. Letters leave for the Levant and India every Friday morning. Letters for England must be posted before 8½ a.m., to meet the direct train from Bologna to Turin —and may or may not be prepaid; in the latter case they are charged double on arrival: the prepayment to Great Britain is 60 centimes; to France 40; and to Rome 20, in the latter case to the frontier only; to any part of the kingdom of Italy 20; letters for the United States 1 fr. 20 c., being forwarded through France and England, —under a quarter of an ounce. The postage on letters from England, when not prepaid there, is 1 fr. 20 c. Letters reach Florence from London and Paris, and *vice versâ*, in 2½ and 2 days.

12. *Bankers.*—Messrs. E. Fenzi and Co., Pal. Uguccione, in the Piazza della Signoria; Maquay and Packenham, Via dei Tornabuoni; French and Co., at No. 14, in the same street (both these houses have branches at the Baths of Lucca and Pisa), and are agents for the despatch of parcels to England and the United States; Mr. Tough, in the Piazza della Signoria, — also wine-merchant.

13. *Physicians.* — There are three English medical men settled at Florence. Dr. Wilson, Physician to the British Legation, Member of the Colleges of Physicians and Surgeons of London and Gottingen, and Licentiate in Midwifery of London, formerly Physician to a London hospital; he lives in Palazzo Rinuccini, No. 33, Via di San Spirito: Dr. W. has been long established in Florence, and is consequently well acquainted with its climate and its effects on disease; an important consideration in the selection of a physician in every part of Italy. Dr. R. Frazer, Graduate of St. Andrews, and Licentiate of the College of Surgeons of Edinburgh, accoucheur, No. 13, Via dei Fossi, settled in Florence since 1862. Dr. Duffy, Fellow of the College of Surgeons in Ireland, and who has practised in London, 10, Via dei Tornabuoni. Of native medical men, Prof. Buffalini, Cipriani, Ghinozzi, and Galligo, are the most celebrated. Drs. Zannetti and Burci are the most eminent surgeons.

14. *Apothecaries.*—Mr. Roberts, an English chemist and druggist, at the Pharmacy of the British Legation, No. 17 in the Via dei Tornabuoni, will be the best person to whom the making up of English prescriptions can be confided, as he has several English assistants; he keeps an extensive stock of English patent medicines, perfumery, teas, and a good supply of foreign and of the superior qualities of Italian wines. In addition to his business as a dispensing chemist, Mr. Roberts carries on a large wholesale trade, supplying most of the apothecaries in the Tuscan and neighbouring Italian towns. Groves, Borgo Ognisanti (also English). Forini, Piazza della Signoria.

15. *Dentists.*—Mr. Dunn, an Englishman, No. 1, Piazza Santa Maria Novella, is very highly spoken of; Campana, father and son, Piazza Gran Duca.

16. *News-room and Circulating Libraries.*—Vieusseux's, in the Palazzo Buondelmonti, Piazza S. Trinità, is excellent, both for its reading-room and lending-library. The collection of journals and newspapers of every country is extensive and well chosen: the subscription to the news-room only is, yearly 33 frs.; half-yearly, 23; quarterly 14; two months, 11; monthly, 7; for

a fortnight, 5; a week, 3 fr.; and a day, 50 c. Vanni, Via de' Tornabuoni, keeps a circulating library for French and Italian works, on a smaller scale, with moderate charges. Brecker, Via Maggio.

17. *Printsellers.*—Edward Goodban, in the Via dei Tornabuoni, No. 9 (opposite the Café Doney), agent for these Handbooks, is well provided with English, French, and German books, works on art, and maps and books useful for travellers in Italy, photographic views, &c.; and will procure all modern Italian and other books. He also sells English and foreign stationery, drawing materials, Newman's water colours, &c. Mr. G. is a very obliging person, and will give every information to English and Americans as to masters, &c. He packs and forwards parcels to England. An address-book of English and American visitors to Florence is kept in his shop. He is agent for Alinari's photographs, and Giusti's (of Siena) elegant wood sculptures and picture-frames. Luigi Bardi, Via dei Cerretani, is one of the most extensive printsellers in Italy.

18. *Booksellers.*—Vieusseux, at the circulating library, for every standard Italian work published at Florence. Goodban for English, French, and German publications. Piatti, in the street leading from the Mercato Nuovo to the Piazza della Signoria, has a good collection both of old and new books, but principally the former, and of modern French publications. Bettini, Via dei Tornabuoni; Maggi, No. 1, Via dei Banchi for engravings, is agent for the sale of the maps published by the Italian Government.

19. *Photographs.*—The photographic views of Florentine monuments are principally by Alinari, of different sizes, varying in price from 6 to 2 fr.; the card ones ½ a fr. Besides these views, Alinari has published a series of upwards of 200 photographic facsimiles of the designs of the great masters from the Galleries of the Uffizi, of the Accademia delle Belle Arti at Venice, and of the Archduke Charles at Vienna; their prices, 4 fr. each. Alinari's photographs, as well as those of the principal Florentine artists, can be procured at Goodban's print-shop.

20. *Musicsellers.*—Ricordi, Via dei Martelli, near the Piazza del Duomo; Ducci, Piazza di San Gaetano, who lets pianos on hire. Brizzi and Nicola, Via dei Cerretani.

21. *Italian Masters.*—P. Aretini, No. 4, Lung'arno Acciajoli, is well recommended: Barbanera, at Goodban's: S. Bianciardi, at Mr. Roberts's, No. 17, Via de' Tornabuoni, very highly spoken of as a teacher and for his knowledge of Italian literature: Vannini, Piazza di Sta. Croce; Sig. Rosteri, No. 43, 3° Piano, Borgo Ognissanti, author of an Italian Grammar, and conversant with English. The charge of the best masters is 3 to 4 francs a lesson.

22. *Daily Governess.*—Miss Southwood Smith, No. 20, Via dei Seragli, or to be heard of at Goodban's, in addition to English, teaches French and German. *School for Girls:* Miss Selb, a German lady, Via di Melorancio, a very respectable person.

23. *Music Masters.* — Pianoforte, Kraus and Babuscio. Singing, the Abate Federigi, Via di S. Agostino, Piazza di S. Spirito; Mabellini, Vannuccini (director of the orchestra at the Pergola), Romani, Mariotti, Balatesi; Sborgi, piano and singing, 10, Via delle Belle Donne; many of whom also give lessons on the piano. Violin, Professor Giovacchini. The addresses of all music-masters will be found at Goodban's and at the principal music-sellers. The general charge made by the *best* masters is 6 fr. an hour.

24. *Drawing Masters.*—The addresses of the best masters for drawing and painting may be obtained at Goodban's. Pompignoli, Bensa, Roster, Rondoni, Lapi, in the Via Vigna Nuova, &c., are the most celebrated.

25. *Shops and Tradespeople*, viz.:—

Grocer.—Contessini, Via dei Cerretani.

Clothes, Shoes, &c.: Haskard, on the Lungo Arno, near the Ponte di Santa Trinità, is a good English tailor. Rose, a German, 7, Via dei Tornabuoni. Robinson, Lung'arno Nuovo. Cocchi, in the Via dei Balestrieri, is a good boot and shoe maker. Turini, 3, Via di Rondinelli.

Modiste.—Mad. Lamarre, Via dei Banchi: fashionable and good, but by no means cheap.

Linendraper, &c.—Prevost, Via Rondinelli, an excellent shop, with reasonable prices, for English flannel, linen, calico, &c. The proprietor speaks English.

Straw Bonnet Dealers.—There are several: the principal are in the Via di Porta Rossa. A very fair round hat for a man, uncut, should not cost more than from 15 to 24 francs. Ladies' hats from 20 to 250 francs; but very handsome ones may be had for 80, or about 3 guineas. Generally speaking, the Florence shopkeepers ask more from a stranger than they will take.

English Saddlery.—Hollman, Piazza Soderini.

Curiosities and Articles of *Vertu.*—Egidi, in the Via dei Cerretani; Gagliardi, Piazza di Sta. Maria Novella; and Lombardi, on the Ponte Vecchio, are the best.

26. *Wine Merchants.*—Mr. Tough, in the Piazza della Signoria, is, at the same time, Banker and Wine-merchant. Mr. T. is extremely obliging in obtaining lodgings for his customers, and giving them advice generally. Roberts, No. 17, Via dei Tornabuoni.

27. *Parcel-agents.*—Most of the bankers undertake to forward parcels to England and America; Mr. Goodban and Mr. Tough are correspondents of Messrs. M'Cracken of London, for this purpose.

28. *Baths.*—The best establishments are Pepini's in the Borgo de' Santi Apostoli, on the site of the old Roman Baths, near the Piazza di Sta. Trinità. A hot bath costs in summer 1 fr., and in winter 2: baths are sent to any part of the town at 3 fr. each, with a small gratuity to the porter; there is another bath establishment in the Via Maggio.

29. *Sculptors.*—Dupré, at the Accademia delle Belle Arti, now one of the greatest sculptors in Italy; his Dead Christ and the bas-relief over the entrance to Santa Croce are first-rate works. Sig. Costoli, a pupil of Bartolini, and an artist of great ability. His statue of Galileo, in the Tribune at the Museo di Storia Naturale, is particularly good. Powers, Via della Fornace, the well-known American artist, whose fine statue of the Greek Slave was exhibited in London in 1851. His figures of America and California are very beautiful. Fuller, an English artist, a pupil of Powers, Via della Nunziatina. Santarelli, in the same street Fede, in the Via della Fornace. Prof. Consoni, No. 1, Via Barbano. Pazzi, the sculptor of the colossal Dante, erected in the Piazza di Santa Croce. Romanelli, Lung'arno Guicciardini. Bazzanti, on the Lung'arno Corsini, can be recommended for sepulchral monuments, having put up many of those in the Protestant cemetery: he also keeps one of the largest warehouses in Florence for alabaster figures, vases, &c.

30. *Painters.*—Buonarotti, Mussini, Piatti. Mr. Walter Gould, an American artist, 102, Via de' Serragli, for portraits, &c. Ugo Baldi, on the Lung' Arno, is one of the best picture-cleaners and restorers in Florence; Pompignoli, No. 3, Piazza di Santa Croce, is a good

copyist of the old masters and teacher; G. Rocchi, 28, Via Cavour, is an excellent copyist of the works of Fra Angelico; R. Lucchesi, 24, Via de Montebello, A. Sasso, 4, Via de Borgo Ognissanti, and Costa and Conti, 58, Via dei Bardi, also good copyists.

31. *Picture-dealers.*—Gagliardi, Piazza Santa M. Novella, Metzger, Borgo Ognissanti, Casta and Conti, 58 Via dei Bardi.

Old Furniture.—Hollman, Piazza Soderini.

32. *Florentine Mosaics* in pietra dura.—This manufacture is peculiar to Florence, and consists in general of groups of flowers and fruit, made of hard materials, generally coloured agate, quartz, lapis lazuli, cornelian, chalcedony, &c.: the operation being a most tedious one, the price is very considerable. The best artists are Bianchini, 2, Borgo Ogni Santi, where the working may be seen; Torrini and Montilatice, on the Lung' Arno Nuovo. Bosi, No. 1, Piazza di Sta. Trinità, has a large shop and display of Florentine Mosaics, and of ornamental stones. In purchasing objects of the latter kind, especially of lapis lazuli, some caution is required, as frequent attempts have been made to pass off blue glass imitations of it for the real, and to sell beads composed of several pieces as formed of a single stone.

33. *Wood-carving and Picture-frames.*—Tuscany has been long celebrated for this branch of art, of which we have seen some magnificent specimens at our Great Exhibitions, by Angelo Barbetti, of Florence, and Giusti, of Siena. Barbetti, of whose work several fine specimens are in England, lives in the Via di Porta al Prato; Fanfani, Piazza di S. Spirito; Ligozzi, Lung'arno, near Casa Schneiderf; Alfani, Via Maggio; and Cecherelli, in the Borgo S. Jacopo, are good workmen for the more ordinary description of gilt picture-frames. M. Goodban is agent for Giusti's exquisite Wood Sculptures.

34. *Protestant Divine Service.*—*The English Church* is situated in the Via del Maglio, beyond the Church and Piazza of S. Marco. It was built by subscription, and opened in 1844. Divine service is performed on Sundays at 11 A.M. and 3·30 P.M. in winter; the Rev. Mr. Pendleton, resident Clergyman. Persons wishing to engage seats for any period should apply at the ch. on Saturdays from 3 till 5 o'clock. The charge for a family of 6 persons for 6 months is 79 francs, for 3 months 40, for 1 month 24. For casual visitors no direct charge is made, but a collection at the door of voluntary offerings. There is an American service, by the Rev. Mr. Van Nest, at No. 22 in the Via San Spirito, and a second English Protestant service at No. 31 in the same street, by the Rev. Mr. Totenham.

A *Swiss Church* has been opened next to the Casa Schneiderf, on the Lung'-arno, where the service is performed in French in the morning, by the Rev. Dr. Schaffter. In the Casa Schneiderf itself is the Scottish Church, the Rev. J. M'Dougall, a Free Kirk minister, officiating twice every Sunday. In the Via de' Seragli, an Italian Protestant ch., according to the Vaudois rite, where a minister from that country preaches every Sunday, the forms being nearly those of the Church of Scotland.

35. *Moneys, Measures, Weights, &c., in use at Florence.*—Since the annexation to the kingdom of Italy, the Decimal system of weights, measures, and money is the official one in Tuscany, and has become general, to the exclusion of all others.

It may be useful to the traveller who is making but a hasty visit to Florence to point out the objects of interest described in the following pages *most* worthy of his attention:—

the Piazzas del Duomo, della Signoria, di Sta. Maria Novella, and di San Marco; the Houses of Parliament; the Galleries of the Uffizi, of the Pitti Palace, and of the Accademia delle Belle Arti; the Mediæval Museum, in the Palazzo del Podesta; the Egyptian collection, with Raphael's fresco of the Last Supper, and Museum of Natural History; the Duomo with the Baptistery; the Churches of Santa Croce, San Lorenzo, Sta. Maria Novella, la Santissima Annunziata, San Marco, San Spirito, the Carmine, and San Miniato al Monte, outside the walls; the Pitti and Torregiani gardens; the Cascine; and the views from the hill of Bellosguardo and Fiesole. (See p. 104, plan for visiting Florence in a week.)

FLORENCE. Pop., at the last census 114,363, but now increased. "*Firenze la bella*" has been celebrated by many in all ages for the beauty of its situation. If the traveller ascends to the high ground of the Boboli Gardens, to the church of S. Miniato, or to the hill of Bellosguardo, he can admire the picturesque forms of the buildings of the city, the bright villas scattered about the rich and wooded plain and on the slopes of the hills, and the fine forms of the mountains which enclose the prospect. The environs of Florence have been described by Ariosto in the well-known lines—

"A veder pien di tante ville i colli,
Par che il terren ve le germogli come
Vermene germogliar suole e rampolli.
Se dentro un mur, sotto un medesmo nome
Fosser raccolti i tuoi palazzi sparsi,
Non ti sarien da pareggiar due Rome."

Ariosto, cap. xvi. *delle Rime.*

Within, the streets are generally narrow. The older buildings are grand from their massive character: the basement story being often of great solidity, sometimes of rustic work. The finest palaces are crowned by a deep cornice in a bold style of ornament, whose size is proportioned to the total height of the building. The massive rustic basement is a characteristic of the *Tuscan style*, a designation employed by Vasari. This peculiar character prevailed till the 17th century, when the buildings lost a portion of their national character, and became more like those of the rest of Italy. A profusion of iron-work adds to their prison-like appearance, which is increased by the comparative scarcity of windows and the smallness of these apertures. The façades of many of the principal churches are unfinished.

FLORENCE.

Situation, Physical Nature of the Country around, Climate, and Sanitary State of Florence.

Florence is situated nearly at the E. extremity of the central of the 3 valleys through which the Arno flows towards the sea, the upper one extending from near Arezzo to Incisa, to which succeeds a narrow gorge of several miles in length, which again widens about 2 m. E. of the city, and forms the beautiful basin of Florence, which extends to the pass or narrow defile of La Golfolina, to again expand into the lower Val d'Arno, stretching to the shores of the Mediterranean.

The valley of Florence, in some places 10 m. wide, is bordered on the N. by the principal chain of the Apennines, the highest peak of which, the Monte Murello, rises to an elevation of 2997 Eng. ft. above the sea; on the S. by a lower group of hills detached from the Apennines, and which separate it from the valleys of the Chianti and Elsa; the latter, covered with woods and verdure, attain an inconsiderable elevation. The space on which the city is placed is tolerably level, being close to the Arno, and extending along both its banks. A portion of the town, including the Boboli Gardens and the suburb of San Giorgio, now included within the walls, are on one of the last spurs of hills that bound the valley of the Arno on the S.

The geographical position of Florence is lat. 43° 46′ 36″, long. E. of Greenwich 11° 15′ 30″; its height above the sea, on the ground-floor of the Museum of Natural History, which will represent the mean height of the city, 174 Eng. ft.

The hills that bound on either side the middle valley of the Arno, in which the Tuscan capital is situated, consist chiefly of a peculiar species of sandstone called *pietra serena*, and of a coarse limestone known by the names of *pietra forte*, *galestro*, &c.; they belong to the age of our British greensand and chalk. A portion has been referred, from their fossil organic remains, to the Eocene or lowest member of the tertiary series. The pietra serena, which is extensively quarried for building-stone, forms massive strata, which may be well examined in the quarries of Monte Ciceri, and all round the hill on which Etruscan Fiesole stands, and in the gorge of La Golfolina, between the middle and the lower valleys of the Arno; whilst the pietra forte abounds in all the hills S. of the city, and furnishes not only the blocks for its massive polygonal pavement, but for the outer walls of those prison-like palaces which have given the name of Tuscan to similar constructions elsewhere. The only fossil remains hitherto discovered in this cretaceous group are numerous species of fucoids or seaweeds, of some species of hamites (in the valley of the Sieve), and of the genus *nemertes*—an extinct gigantic sea-worm—in the limestone of the latter locality. In the upper beds of the calcareous rock at Mosciano (see p. 108), near the watershed between the Era and the Elsa, several species of nummulites have been found, and which has led Sir R. Murchison and Professor Meneghini to refer it to the Eocene or lower tertiary epoch.

Eruptive rocks, in the form of serpentine and diallage rock, exist on either side of the valley of the Arno, and everywhere are of posterior date to the stratified secondary deposits through which they have been protruded, and which they have often changed the nature of, or, to use a geological expression, metamorphised. The best localities near Florence for studying this class of phenomena will be on the group of hills that surround the village of l'Impruneta, 6 m. S.E. (see p. 110), and at Monteferrato and Figline, N. of the city of Prato. Or

the E.S.E. side of the hills of Fiesole some traces of a serpentine eruption may be seen below the Castel di Poggio.

The plains of the Arno, of the Bisenzio, and Ombrone, are composed of a modern alluvial deposit. No portion of the marine Pliocene beds, so abundant in the Val d'Arno di Sotto, appears to have extended into the middle valley of Florence: hence it is reasonable to conclude that the latter, hemmed in by the still barred-up pass of the Gonfolina, formed an inner lake. The city itself stands on the modern alluvial deposits of the Arno.

Climate.—The situation of Florence, in the midst almost of a high mountain-chain, materially affects its climate, producing vicissitudes of heat and cold, much greater than might be expected in so low a latitude; hence it is subject to cold and piercing winds, which descend through the valleys of the Apennines, and from their summits, generally covered with snow, during the winter; whilst at the opposite season its bowl-shaped valley, scarcely admitting any breeze from the sea, renders it oppressively warm. The mean temperature of Florence is 59°.5; the means of the coldest and hottest months, January and August, being 41½° and 77°. The transitions from heat to cold are very considerable even during the same day, which renders it a bad residence for persons suffering from pulmonary affections. Equally to be avoided are the transitions from situations where the sun, shining brilliantly, produces an artificial summer; and the dark, sunless streets, which form so many funnels for cold air, descending from the gorges of the then glacial Apennines. Of all the causes leading to indisposition here, perhaps none contributes so much as the latter during the cloudless months of December, January, and February.

The climate of Florence offers, therefore, perhaps more gradations from heat to cold than any other city in Italy. It may be stated generally that the months of September, October, and November are exceedingly agreeable; the latter, however, generally ends with 10 days or a fortnight's rain, after which a cooler temperature commences, but with still clear weather until the end of December. The early part of January is often ushered in with snow and sleet, followed in all the month and during February by the biting and penetrating *Tramontana*, or north wind. March is windy and cold, moderating after the equinox. April, May, and the early part of June, are very agreeable; the second half, as well as July and August, oppressively hot, the thermometer in the shade averaging 84°. During these summer-heats all foreigners ought to leave Florence, or retire to a villa residence on the hills around, where, although the warmth during the day is fully as oppressive, if not more so, than in the city, the evenings, nights, and mornings are delightfully cool and pleasant.

The quantity of rain that falls in Florence is considerable; the greatest quantity in autumn and early winter. From the nature of the pavement and improved drainage it soon finds its way into the Arno; there is consequently no stagnant water in any part of the town.

In a sanitary point of view Florence is much improved since the invasions of the cholera in 1854 and 1855, not only as regards drainage, but by the forbidding of intramural interments except in some very rare cases. Until the period in question the whole population, except the very poorer classes, found their last resting-places in the numerous churches and cloisters, the burying-fees forming here, as in our own country, a considerable item of income to the clergy and monks, who were abusively allowed to avail themselves of it, notwithstanding one of the most well-judged laws of the Grand Duke Leopold forbidding it. Drainage has been extended, and will produce still more beneficial effects when the outfall is carried into the Arno below the Cascine. One great drawback under which Florence labours is the inade-

quate supply of water, and its bad quality in some parts of the city, where, as in the quarters of Camaldoli and San Frediano on the S. side of the river, the only water is procured from wells, of inconsiderable depth, fed by surface-springs oozing through a putrescent soil, over which inhabits the poorest and most dense part of the Florentine population. The northern districts receive an inadequate supply from the hills E. of Fiesole. A plan is now under consideration for bringing by means of iron pipes a large mass of good water from perennial springs in the valley of the Sieve, 20 m. distant.

Florence is exempt from specific diseases or epidemics, although from its general prevalence the miliary fever or much-dreaded *miliara* might be considered in that light. It may prove tranquillising to our countrymen to know that this dangerous malady is almost exclusively confined to the natives, cases even among foreigners long established in the country being rare: though the miliary fever is frequently a disease *per se*, it is more commonly observed as the sequel of some other malady, of which it then forms the closing scene. Pulmonary affections are extremely prevalent in Florence, and all persons labouring under them, either in the form of *delicate lungs*, threatened consumption, or acute bronchitis, ought to avoid a residence here, especially during the colder winter months—from the middle of November to the end of March. In October and the beginning of November, as in April and May, the climate of Florence in such cases is much less relaxing than those of Rome and Naples. On the other hand, invalids requiring a bracing climate, such as those labouring under chronic bronchitis depending on debility, asthma, rheumatism, and scrofula, are better here than farther south, but they must remove during the relaxing period of the summer-months. Chronic dyspepsia generally diminishes in intensity by a residence in the Tuscan capital; in fact, all those diseases of a non-inflammatory character requiring a bracing atmosphere appear to be benefited in Florence. Ague and fevers similar to those of Rome and Naples are unknown in Florence, save as the result of importation. It is by no means an unusual occurrence that persons arriving from Rome in apparently good health have been attacked with the malaria fever in Florence, the germs of which they had imbibed by an over-prolonged stay at the former place. The epidemics common to children are not more prevalent in Florence than elsewhere. Measles, as is generally the case throughout Italy, are seldom attended with danger; scarlatina, on the other hand, is much dreaded by the natives: but both, like all other eruptive diseases occurring in Tuscany, as a general rule, run a remarkably mild course. Pulmonary consumption is less looked upon as a contagious disease in Florence than in the more southern cities of Italy.

Limits at different Periods, Walls, &c.

Modern Florence is in the form of an irregular pentagon, divided into two unequal portions by the Arno; three *quartieri* are on the N., and one on the S. side of the river. The ancient city was wholly on the N., and an attentive observer may yet find indications of the successive enlargements which it has sustained.

The *Primo Cerchio*, or nucleus, was confined within narrow limits, forming nearly a rectangle, of which the frontage towards the Arno extended from the *Ponte S. Trinità* to half way between the *Ponte Vecchio* and the *Ponte alle Grazie*, a distance of about 400 yards, and extending from N. to S. about 600 more, the ancient church of the *Apostoli* being just without the walls, and the *Duomo* or cathedral being just within. This was probably the precinct of the original Roman Castrum or colony. The first distinct historical notice of Florence is found in Tacitus

(Ann. I. 79), in relation to the embassy sent by the Florentines to Rome, A.D. 10, for the purpose of presenting their petition against the proposed diversion of the Chiana into the Arno, a scheme devised for diminishing the then frequent inundations of the Tiber, but by which the danger which Florence sustained from inundation would have been increased. Remains of Roman buildings have been discovered, but rude and poor, and indicating the insignificance of the city. A few notices of the existence of Florence after the invasions of the Barbarians can be traced, but the very early history of the city is exceedingly obscure. Modern criticism equally rejects the legends of its foundation by the Roman senate upon the site of the camp of King Florinus after the destruction of Fiesole, and the tales of its desolation under Attila, and its restoration by Charlemagne. It appears, however, to have continued increasing in population under the government of the Countess Matilda.

The inhabitants of the Primo Cerchio were the descendants of the ancient Etruscan or Roman colonists, subjugated but left undisturbed by the Teutonic victors. Many powerful and noble families, however, of the adjoining country, as it is thought of Lombard lineage, had been from time to time settling themselves round about the city, in the different *borghi*, the small villages and townships which grew up around it. These were aggregated to the community, when the distinction of origin began to be obscured, and in 1078 it was decreed that the whole population should be included within the walls of

The *Second Cerchio*, of which the Arno frontage extended from the *Ponte della Carraja* to the *Ponte alle Grazie*, about double the length of the first enclosure. In the Primo Cerchio the narrowness and complexity of the streets, or rather of the alleys, mark the crowding of the ancient population round the fane of their tutelary saint, St. John, the protector of Florence. Both the first and the second Cerchio were thickly studded with the towers of the nobles, varying from 200 to 300 feet in height, at once the token of aristocracy and the means of abusing aristocratic power. Hence, in the great revolution in 1250, which established democracy, it was ordained that all these towers should be reduced to the height of 96 feet, an injunction which was rigidly executed; and these truncated dungeons were afterwards either demolished or incorporated in other buildings. At Bologna and San Gemignano the traveller may see some of these towers in their original state, others, more altered, at Pavia. At Florence few of them subsist; the best preserved is the *Torre della Vacca* or *di San' Zanobio*, at the angle of a street leading out of the *Mercato Nuovo;* and where, according to the popular belief, this Bishop of Florence, who lived in the 4th century, was born; it is now incorporated in the Pal. Bartolommei. Some antiquaries have supposed it to be Etruscan, but it is evidently not older than the 11th century.

The *Third Cerchio*, the circuit formed by the existing walls now partially removed, or in process of being levelled. Two new quarters are springing up within the old walls, that of il *Maglio*, between the Via Cavour, Via St. Sebastiano, and Via Fiesolona, already covered with houses, and that of the *Mattonaja*, between the Pinti and Alla Croce Gates; in the centre has been planted a large garden, N. of which is the Protestant cemetery. The Terzio Cerchio, on the S. of the river, includes the *Oltr' Arno*, begun in 1285, and not completed before 1388. *Arnolfo* gave the plans and designs. In the usual spirit of magnificence which distinguished the republic, it was decreed in 1324 that, at the distance of every 380 feet, there should be a tower 76 feet in height, as well for beauty as for defence; and a few still higher. Giovanni Villani, the historian, was director of the works, and he has described them with delight and pride. The aspect of this portion

of the city differs much from that of the first and second enclosures. It wants their early historical monuments, but here are the great monastic establishments, whose orders did not become of importance until after the building of the second circuit, and which here obtained the extensive sites which many still possess. The streets are wide, straight, and well planned; many of them existed as suburbs before they were taken into the town. Of these the *Via Larga*, now *Cavour*, is the principal. The citizens took a larger measure than they were able to fill. In the N. portion there is yet, although disappearing under modern extension and improvements, unoccupied ground, and in the *Oltr' Arno* one-half is occupied by the Boboli and Torrigiani Gardens.

The walls which mark this last enlargement of the city, and the length of whose circuit is 10,420 yds.* or very nearly 6 English miles, continue entire and unbroken throughout the whole extent, excepting where the more modern citadels of the *Belvedere* and the *Fortezza da Basso* have been inserted; but the towers which rose upon it have generally been demolished, or lowered to the level of the curtain. "These towers," says the historian Varchi, who had seen them in his younger days, "encircled the city like a garland." They were demolished in 1527, when the Florentines were menaced by the Imperial army under the Connétable de Bourbon. This was the period when the modern system of fortification began; and outworks being thrown up by the celebrated engineer *Antonio di San Gallo*, it was thought that the ancient towers diminished the means of defence of the city. The most perfect still remaining are on the southern side, in the *Oltr' Arno*.

The old walls were utterly unavailable for any purpose of defence in modern warfare. Their utility consists in affording the means of collecting the city tolls or octroi duties.

Eight of the ancient gates, 4 on each side of the river, are still open; they are nearly uniform; a tower, pierced by a circular arch. *Porta di S. Gallo*, *Porta di S. Miniato*, *Porta di S. Niccolò*, *Porta di S. Frediano*, and *Porta Romana*, are the most perfect, yet all have suffered mutilation by the cutting down of the towers which surmounted them. Several of the gates are decorated with "Marzocchi," or figures of lions, emblematical of the city. The *Porta di S. Giorgio*, leading to Poggio Imperiale and Arcetri, is decorated on the outside with a bas-relief of the saint from whom it derives its name, and on the side towards the town with a fresco of the Virgin and Child, by *Bernardo Daddi*: it varies in design from the others, and is not destitute of picturesque beauty. Opposite to the *Porta di San Gallo* is a triumphal arch, erected 1737, in commemoration of the entry of Francis II., the first Grand Duke of the House of Lorraine. The architecture is from the designs of *Giado*. It is an imitation of the arch of Constantine, covered with heavy bas-reliefs by artists of little note. Two new gates have been opened, that leading to the Cascine from the Piazza dei Zouavi, the other between the Porta alla Croce and the Arno.

Two *Medicean* fortresses break the line of the ancient walls, and are monuments of the destruction of the liberties of the republic. Clement VII. directed the building of the *Fortezza da Basso*, on the N. side, for the purpose of maintaining the city in obedience to his nephews, Alessandro and Ippolito. Antonio di San Gallo was the architect, Michael Angelo, who was applied to to construct this menace on his country's liberties,

* In consequence of the increase in the population of the city, it is proposed to extend the municipal limits as far as S. Domenico, below Fiesole on the N., and Poggio Imperiale on the S., and to pull down a large portion of the present walls. The whole extent from the Fortezza da Basso (July, 1867) to the Porta alla Croce have been already levelled; the Fortezza will also also disappear to make room for a military exercising ground, leaving the old gates of San Gallo, Pinti, and Alla Croce, where they now stand.

having sternly refused to lend his aid; it was completed in a very short time (1535). The Medici were strongly advised to erect this stronghold by Filippo Strozzi, who expired in it, caught in the toils of the net he had woven. (See *Palazzo Strozzi.*) There is nothing remarkable in the interior of the fortress, excepting some ancient cannon, and the chapel of Santa Barbara, with a picture of the patron saint by Allori. The Fortezza da Basso was one of the early specimens of regular polygonal fortification. It is in process of being removed.

The fortress of *Belvedere* (now dismantled), on the S. side of the city, corresponds with the *Fortezza da Basso* on the N. It stands upon the hill of *San Giorgio*, adjoining the gate of that name, and commands a noble view of the city, which it could batter down and destroy. It was built in 1590, by order of Ferdinand I., *Buontalenti* being the architect. In the centre is a small but not inelegant *Casino*. Beneath are the vaults intended to contain the treasures of the Medicean Grand Dukes.

Bridges.

The portion of the river within the city is crossed by four bridges, all of which at various times have suffered more or less from the river's fury. The Arno, generally so placid and low, is fed by mountain torrents, and occasionally swells in the course of a few hours to a most extraordinary height, inundating the adjacent parts of the city, and bearing down all obstacles before it.

The *Ponte alle Grazie*, or *di Rubaconte*, the furthermost to the E., was first built by *Lapo*, the father of *Arnolfo*, under the direction of *Messer Rubaconte*, a Milanese, who filled the office of *Podestà* in 1235. He himself laid the first stone. It is to this *Messer Rubaconte*, who was a great improver, that Florence owes its present polygonal flagstone pavement, brick having been the material previously employed. This bridge has undergone frequent repairs. It was exceedingly damaged by the great flood of 1557. The building offers nothing remarkable; it commands lovely views of the country up the river. There are small houses, upon the piers of this bridge.

The *Ponte Vecchio*, said to stand upon Etruscan piers, but probably not earlier than 1080, was entirely carried away by a flood in 1177, and again in 1333. After the second destruction it was rebuilt by *Taddeo Gaddi*. Like the *Rialto*, it is a street of shops, appropriated, with few exceptions, to jewellers, goldsmiths, and other workers in the precious metals; according to tradition, *Maso Finiguerra* practised his art here. Above these shops runs a gallery leading from the Palazzo Pitti to the Galleria degli Uffizi and Pal. Vecchio.

Ponte di Sta. Trinità.—Before the erection of the present structure the bridges which occupied this site had been frequently swept away by the floods of the Arno. That immediately preceding the present one had been built in 1274, on the ruins of another erected in 1252. In 1347 this underwent very extensive repairs, but an extraordinary flood, on the 13th of Sept. 1557, entirely destroyed it and two of the arches of the Ponte alla Carraja. Bartolommeo Ammanati, architect to the Grand Duke Cosimo I., was appointed to rebuild it. Begun on the 1st March, 1566, it was finished in 1569. The design has always been considered a very bold one for the age. The length of the bridge is 323 ft. The height of the lower edge of the keystone of the centre arch above the bed of the river is 28½ ft. The centre arch was designed to have a span of 50 braccia = 95 ft. 9 inch., each of the side arches 45 braccia = 86 ft. 2 inch., the arches are remarkable for the flatness of the curve. In order to give the freest possible passage to the water in time of

floods, without increasing the ascent of the roadway, the rise of the arch is only ⅓ of the span. But to counteract the effect of such extreme flatness the arches are slightly pointed. Each is composed of two segments of an oval. These curves meet at a very obtuse angle at the crown of the arch; the point, or cusp, being concealed by the marble shields placed over the centre. The angle is easily seen when passing under the bridge in a boat. The bridge has the defect which was general before the days of Perronet, that of the piers being disproportionately large. It was for some time considered insecure, insomuch that at the beginning of the last centy. no carriages were allowed to cross it; but this restriction has been removed without danger to the fabric. At the angles are statues representing the four seasons. The best is "Winter," by *Taddeo Landini;* but they are more valuable for their general effect than for their artistic merit.—The large building at the S. extremity of the bridge, formerly the Missionary Convent of S. Jacopo, has been recently converted into the Italian Admiralty, or Ministry of the Marine.

Ponte alla Carraja. This, the most westerly of the bridges, was second in point of antiquity, having been first erected in 1218, when it was called the *Ponte Nuovo*, in contradistinction to the *Ponte Vecchio*. *Lapo* was the architect, and he built it of wood, but it was swept away by a flood in 1269. It was next constructed of timber upon stone piers. The usage of old time at Florence was to welcome May-day by shows and pageants, prepared by the citizens of the several quarters and districts, each vying with each, both for invention and splendour. Now in 1304, the merry companies, "brigata de' Solazzi," of the Borgo San' Priano, gave notice that whoever wished to hear news of the other world should come to the *Ponte alla Carraja* upon May-day morning. The show itself was exhibited upon the river, upon which were moored various rafts and barges, supporting (as it should seem, upon a scaffold) a representation of the infernal regions. They were peopled by mummers, some disguised as demons, others figuring as condemned souls, all rushing to and fro midst flames and torments, and uttering the most terrific yells and cries. This strange spectacle drew enormous crowds, greater than the bridge could bear. The timbers gave way beneath the weight, and numbers of the spectators were either drowned or suffocated, or dreadfully maimed and injured; and thus, says Villani, did the joke prove earnest; for so many were sent to the other world, that there was hardly a family in Florence which had not lost a relative by the calamity. In 1304 the bridge was first erected throughout of stone, and, having been entirely destroyed by a flood in 1333, it was rebuilt in its present form. *Frà Giovanni da Campi* is said to have been the architect. Two arches were carried away in 1557; when it was restored to the state in which it remains, by *Ammanati.* This bridge, which was inconveniently narrow for the modern traffic, has been widened by throwing out on each side footways resting on the ancient piers.

Beyond the *Ponte alle Grazie* on the one side of the city, and the *Ponte alla Carraja* on the other, are two suspension-bridges, the *Ponte di San Ferdinando* and the *Ponte di San Leopoldo*, completed in 1837 by a French engineer. That above the Ponte alle Grazie was carried away by the great flood of November 1844. It was restored in 1853. The other, which is at the beginning of the Cascine, and communicates with the suburb and gate of S. Frediano, like many of the suspension bridges on the Continent, has the roadway supported by wire cables, and is under certain severe restrictions as to the amount and speed of traffic passing over it.

A quay extends the whole length of the city along the rt. bank of the river, called the *Lung' Arno*, and

on the l. bank from the Bridge of Santa Trinità to the suburb of S. Frediano. Of late years the Lung' Arno has been continued to the Cascine by pulling down a great number of houses, and forms the most frequented walk in Florence during the winter months; and the quay between the bridges of Santa Trinità and la Carraja, now called the Lung' Arno Corsini, forming its eastern continuation, has been widened.

Churches.

The *Duomo* or *Cathedral, Santa Maria del Fiore*, anciently *Santa Reparata.*—The Florentines had, at an early period, according to Villani, determined to erect in their city a monument which should surpass all that had preceded it; and in 1298 Arnolfo, the son of Lapo di Cambio da Colle, to whom they had by a decree in 1294 confided the execution, had so prepared his plans that its foundations were laid on the day of the feast of the Nativity, 1298, and the name of Santa Maria del Fiore given to it. Arnolfo's design, which was afterwards modified by the change introduced by Brunelleschi in raising the cupola, may be seen on Memmi's fresco in the Capella de' Spagnuoli out of the cloister of Santa Maria Novella. This edifice, commenced at the time of the revival of art, seems to have been conceived by its architect in an original style, forming as it were a mean between the pointed and ancient. It is, therefore, one of particular interest in the history of architecture, where we find a preparation for changing the style then prevalent into one sanctioned by the principles of ancient art; and it is certain that it gave the idea for the grandest monument of modern architecture—the Temple of St. Peter's, and the gigantic dome that covers that unequalled edifice. The outer walls are almost entirely cased with marble. The whole length of it is 500 ft.; from the pavement to the summit of the cross is 387 ft.; the transepts and cross are nearly 306 long; the width of the nave and aisles 128; the height of the nave 153, and that of the side aisles 96½ ft. The nave was intended by Arnolfo to consist of five bays or arches; but as the families of the Falconieri and the Bischieri refused to give up some buildings on the E. required for the choir, he was compelled to diminish its length so as to include only four.

Between the period of the beginning of the edifice and that in which its completion was intrusted to *Brunelleschi*, many architects of great celebrity were employed in carrying on the works: among whom we find the names of *Giotto; Taddeo Gaddi; Andrea Orgagna*, a man of extraordinary powers, as his loggia in the Piazza Gran Duca amply testifies; and *Filippo di Lorenzo.*

Arnolfo died in 1310, and the work stopped until *Giotto* was requested to continue it in 1331, with an order that he should remain as a resident in Florence to insure its progress. He erected the bell tower and the façade of the cathedral, which he carried up two-thirds of its height. This façade subsisted till the 16th centy., having been adorned with statues by the best masters, including Donatello, when in 1558 it was destroyed by the Proveditore, Benedetto Uguccione, for the purpose, as he professed, of re-erecting it in the then modern style; and so eager was he to effect the demolition, that, instead of detaching the precious marbles, which might have been employed again, the facing was plucked off so hastily that, according to a contemporary, not a slab or a column was left entire. *Giotto*'s façade may be seen in the background of a lunette in the outer cloister of the convent of S. Marco. In 1636 another façade was begun; but the works were suspended, and have so remained to the present time; the slight architectural ornaments are now nearly effaced, which were painted upon the wall in 1688 by *Ercole Graziani* and *Bartolommeo Veronese.** A 'er the death

* A subscription was got up during the late

of *Giotto* the works proceeded slowly, under different artists, including those before mentioned, until 1420, when it was determined to employ *Filippo di Ser Brunelleschi* to complete the cupola. Brunelleschi was born in 1377: his father Lippo Lapi was a notary of Florence. Though skilful as a sculptor, he had many rivals, and became desirous of devoting himself to architecture. In company with Donatello he visited Rome, and applied himself with ardour to the study of the ruins of the Eternal City. It was there that he silently began to meditate upon the scheme of uniting by a grand cupola the naves and transept of the Duomo at Florence; a project which until his time was considered impracticable. Having qualified himself, by anxious study at Rome, for the work he sought, he returned to Florence in 1407. In this year the citizens convoked an assembly of architects and engineers to deliberate on some plan for finishing the Duomo. To this assembly Brunelleschi was invited, and gave his advice for raising the drum or base upon which the cupola should be placed. It was not, however, till 1420 that the work was resumed in earnest. In that year, at a meeting composed of the principal master-builders, not only of Tuscany and Lombardy, but from beyond the Alps, Brunelleschi detailed the plan by which he eventually completed the cupola. But the space to be covered was so much greater than any dome of the kind hitherto attempted, that the citizens who formed the building committee hesitated to believe in the practicability of his scheme. Brunelleschi explained and argued until the discussion grew so warm that the "donzelli," or ushers, by order of the committee, lifted him off his legs, and carried him out of the room. He nevertheless persevered, and the completion of the work was ultimately intrusted to him. He was, however, thwarted by the jealousies of rivals, and Lorenzo Ghiberti was appointed as his colleague, whose incapacity for such a task Brunelleschi soon made manifest. Before his death in 1446 he had the satisfaction of seeing the cupola finished, with the exception of the outer coating of the drum upon which it rests; for the decoration of which, as well as for the lantern with which he proposed to crown the edifice, he left designs, which, unfortunately, were lost. This cupola is octagonal, and is 138 ft. 6 in. in diameter at its base, and from the cornice of the drum to the eye of the dome the height is 133 ft. 3 in. Before it nothing had appeared with which it could be placed in comparison. The domes of St. Mark at Venice and of the cathedral of Pisa are far below it in dimensions, grandeur and simplicity of construction. It served as model to Michael Angelo for that of St. Peter, whose admiration of it was so great that he used to say, "Come te non voglio, meglio di te non posso." The cupola is the largest dome in the world; for though the summit of the cross of St. Peter's is at a greater distance from the ground than the summit of the cross on the cathedral of Florence (in consequence of the greater dimensions of the whole building), yet, dome separately compared with dome, that of Brunelleschi is the higher. The Florentine dome has also a greater circumference. It is, too, the first cupola that was ever raised upon what is technically called a *drum;* and the first double dome that ever was built. It exceeds in elevation what Arnolfo had designed; for, according to the original plan, the dome was to have sprung immediately from the arches and piers, on which, in fact, it rests. But Brunelleschi carried up perpendicular walls, in the shape of an octagon, to a certain height, and, placing the dome upon these walls, secured for it the elevation which he desired.

The finest view of the exterior is ob-

Government, at the head of which stood the name of the Grand Duke, for restoring the façade of the Cathedral, for which a design was made by Cav. Matas; and a decree published, granting a considerable sum for the purpose. A new plan, by the eminent Neapolitan architect Cepolla, is now likely to be carried into effect; although nothing has been yet commenced (*July*, 1867).

tained from the S.E. Here the proportions of the dome, rising from amidst the smaller cupolas by which it is surrounded, can best be appreciated. The traveller should, instead of, or besides, going up the campanile, ascend the dome; 1st, because it is higher, and the view towards Fiesole is not interrupted by the dome itself, as it is from the campanile; 2ndly, because the architecture of the double covering or shell is thereby seen; and 3rdly, because no correct idea of its size can be formed without doing so.

Over the first door on the N. side of the ch. are statues attributed to *Jacopo della Quercia;* over the second, encircled by rich Gothic work, is an Assumption, called *La Mandorla*, or the almond, from the shape of the compartment in which it is placed, by *Nanni d' Anton di Banco*. Beneath are two small statues by *Donatello*, and in the lunette is an Annunciation in mosaic, by *Dom. Ghirlandajo*. On the S. side the Madonna over the door nearest to the campanile is attributed to *Niccolo Aretino*, and that over the door more towards the E. to *Giovanni Pisano*.

The interior of the cathedral is rather dark, owing to the smallness of the windows, the rich colours of the beautiful stained glass with which they are filled, and the sombre colour of the stone (*pietra serena*) with which it is built. The impression of size is enhanced by the proportions of the four arches, which stretch along the whole length of the nave. These arches are all pointed, having large keystones, upon which the armorial bearings of Florence, of the Pope, and of the Guelphs and Ghibellines are sculptured. The whole design is characterised by grandeur and simplicity. The pavement, in various coloured marbles, adds to the magnificence of the structure.

The stained glass of the windows is said to have been executed at Lubeck, by a Florentine artist, *Domenico Livi da Gambassi*, 1434, who, in a coeval entry in the book of the works, is styled the greatest master in this art of his time: the designs of the greater part of them are attributed to *Ghiberti* and *Donatello*. The mosaic over the principal door, representing the Coronation of the Virgin surrounded by angels, is by *Gaddo Gaddi*. The paintings on the arches on either side of the great entrance are modern.

Above the side-door, to the l. or N. of the principal entrance, is the monumental fresco painting of Sir John Hawkswood. The name of this celebrated knight is with some difficulty discovered in its Italian versions,—such as *Giovanni Aucobedda*, *Falcon' del Bosco*, *Giovanni Acuto* or *Acutus*, the last being here adopted in the inscription to his memory.

Sir John was the son of a tanner, one Gilbert Hawkswood, and born at Sible-Hedingham, in the county of Essex.

"He was first bound," says Fuller, "to a tailor in the city of London; but soon turned his needle into a sword, and his thimble into a shield, being pressed in the service of King Edward III. for his French wars, who rewarded his valour with knighthood. Great the gratitude of the State of Florence to this their general Hawkwood, who, in testimony of his surpassing valour and singular faithful service to their State, adorned him with the statue of a man of arms, and sumptuous monument, wherein his ashes remain honoured at this present day. Well it is that monument doth remain: seeing his cenotaph, or *honorary tomb*, which sometime stood in the parish-church of Sible-Hedingham (arched over, and in allusion to his name, *be-rebussed* with *hawks* flying into a *wood*), is now quite flown away and abolished."

"Hawkswood appears to me the first real general of modern times; the earliest master, however imperfect, in the science of Turenne and Wellington. Every contemporary Italian historian speaks with admiration of his skilful tactics in battle, his stratagems, his well-conducted retreats. Praise of this description is hardly bestowed, certainly not so continually, on any former captain."—*Hallam.*

Besides bestowing this monument, the republic interred Hawkswood at the expense of the state, and all the noble citizens of Florence came to attend the funeral pomp. By a decree of the Signoria, *Paolo Uccello* was employed to paint this memorial.

The *pendant* to Sir John is another equestrian and monumental portrait, of the same size and nearly in the same style, painted by *Andrea del Castagno*. It was likewise placed by the republic to commemorate another hired general, *Nicolo Mauruzzo da Tolentino*, who, taken prisoner by the Milanese, died in captivity (1434). These two frescoes have been lately moved from the N. wall to the W. end of the church.

The fresco of S. Zenobius, with SS. Crescentius and Eugenius, kneeling, on one of the piers near the entrance, is attributed to *Orcagna*.

On the wall on the rt. hand on entering, that is, in the S. aisle, is the monument to *Brunelleschi*, his bust over a mural tablet. He was buried at the expense of the republic. His bust, a portrait, is by his disciple *Buggiano*. To *Giotto*, whose memorial is a little further on, the same tribute of respect was paid; but his bust, by *Benedetto di Majano*, was placed here, long afterwards, at the expense of Lorenzo de' Medici. The epitaph beneath is by Politian. Farther on, and before reaching the S. entrance to the cathedral, is the monument of Marsilio Ficino, the great restorer of Platonic philosophy, who also received the tribute of a public funeral. The bust of Ficino is by *Ferrucci*. Over the S. door is the tomb—with a sitting figure by *Andrea Pisano*, or, more probably by the Siennese sculptor, *Tino di Monte Camaina*—of Antonio d'Orso, Bishop of Florence, who, when the city was besieged by the Emperor Henry VII., manned the walls with the canons of the cathedral, whom in full armour he led against the enemy.

The interior of the cupola was painted from designs of *Vasari*, and begun by him in 1572, but finished, after his death, by *F. Zucchero*. The frescoes represent Paradise, Prophets, Angels, Saints, the Gift of the Holy Spirit, the Punishment of the Condemned, all *Dantesque* in their general story. The figures are bold and gigantic.

The choir and the high altar are placed beneath the dome. This position has the advantage of adding a meaning to the latter. The choir is upon the plan of one previously erected by Arnolfo, but was renewed in its present form from the designs of *Baccio d'Agnolo* (1547-1568). It consists of an octagon basement or dado, adorned with good bas-reliefs, by *Baccio Bandinelli*, and some, of scarcely inferior merit, by his pupil, *Giovanni dell' Opera*.

Behind the high altar is a Pietà or group of the Virgin, Mary Magdalen, and Nicodemus entombing the body of our Lord, left unfinished, by *Michael Angelo*, who is said to have worked at this group during the later years of his life, intending to have it placed upon his tomb. The inscription beneath states that it was the *Postremum Opus* of the great sculptor, who did not complete it in consequence of a defect in the marble.

Over the door of the *Ancient Sacristy*, which is between the S. transept and the tribune at the E. end, is the Ascension, in terracotta, by *Luca della Robbia*. It was in this sacristy that *Lorenzo de' Medici* took refuge when he escaped the daggers of the Pazzi.

The tribune or apse contains 5 chapels; in the central one, and under the altar, is the bronze shrine of St. Zanobius, by *Ghiberti*. The bas relief on it represents a miracle said to have been worked by the intercession of the Saint, the Resuscitation of a dead Child. In the side chapels are statues of St. John, by *Benedetto da Rovezzano*; of St. Peter, by *Baccio Bandinelli*, when young; and of St. Luke, by *Nanni di Banco*.

The sacristy between the tribune and the N. transept is called the *Sagrestia delle Messe*. The door and the terra-

cotta bas-relief over it are by *Luca della Robbia:* the latter is said to be the first work executed by him in this material. The figures in marble of children on the Lavatory are by *Buggiano.* The frieze of children bearing wreaths of flowers, on the inner walls of this sacristy, was sculptured in wood by *Donatello.*

In the centre of the pavement in the N. transept is a small circular marble tablet, enclosing another smaller piece placed eccentrically. The latter, together with a plate of brass fixed in the cupola, and pierced to admit a ray of the sun, constitute the gnomon constructed by *Paolo Toscanelli* (died 1482), a mathematician of eminence. It was improved by Father Ximenes, by the addition of a graduated metal plate. One of the purposes for which it was intended was to observe the change which takes place in the obliquity of the ecliptic, or the sun's position at the solstices. It has also served to show that there has been no sinking or settlement in the foundation of the piers that support the cupola for nearly 4 centuries. Round the N. transept, used as the choir in winter, are chapels, in which are 2 memorials in fresco, to Luigi Marsili and Bishop Piero Corsini (ob. 1405).

Near the door in the N. aisle, nearest the choir, is the portrait of Dante, by *Domenico di Francesco,* called *il Michelino,* a pupil of Fra Angelico's, placed here by order of the republic in 1465. The poet is represented with the features and costume of the generally adopted idea of Dante, familiarised to us by Flaxman's designs. On the left of the spectator are Hell and Purgatory, and, in the centre, Paradise, in small groups; on the rt. is Florence enclosed within its turreted walls, with this cathedral, and the tower of the Palazzo Vecchio; the inscription in Latin verses under it is by *Bartolommeo della Scala.*

Over the side door, near the picture of Dante, is a marble tomb, ornamented with a cross between two shields bearing eagles. Tradition gives it to Conrad, the son and rival of the Emperor Henry IV.; but history rather negatives this. — The painted wooden sarcophagus over the next door in this aisle is also problematical. It is supposed to contain the remains of Don Pedro di Toledo, a Viceroy of Naples. —Beyond it, and in a situation corresponding to the monument of Giotto in the opposite aisle, are the bust and inscription put up by the municipality of Florence in 1843 to Arnolfo di Cambio. Nearer the great door is the monument to Antonio Squarcia Lupi, a celebrated organist, erected by the city; his bust is by *B. da Majano.*

The *Campanile,* or bell-tower, was designed by *Giotto,* and begun by him in 1334, pursuant to a decree commanding him to construct an edifice which in height and in richness of workmanship should surpass any structure raised by the Greeks or Romans in the most palmy periods of their power. It is a tower, square on the plan, rising in the same dimensions to the height of 275¾ ft. Eng. *Taddeo Gaddi,* who had the direction of the works after the death of Giotto, considered that it would be better to omit the spire, which, according to the design of Giotto, was to have risen from the summit to a height of 50 braccia, *i. e.* 95¾ ft. It contains only four stories, of which the tallest are the basement and the topmost ones. The architecture is of the finest style of Italian-Gothic. On the basement story are two ranges of tablets, all from the designs of *Giotto,* and executed by him, by *Andrea Pisano,* and *Luca della Robbia.* The following are the subjects: — The lower range of reliefs represent the progress of the civilisation of man. Commencing on the W. side, at the end nearest the duomo, and proceeding to the rt. hand round the tower, the subjects of the lower range are: 1 and 2. Creation of Adam and Eve. 3. Their first labour. 4. Jabal, "the father of such as dwell in tents, and of such as have cattle." 5. Jubal, "the father of all such as

handle the harp and organ." 6. Tubal-Cain, "the instructor of every artificer in brass and iron." 7. Noah's discovery of wine. S. side.—1. Early religion, Sabianism, or the worship of the host of heaven. 2. House-building. 3. The woman provides the house with earthen vessels. 4. Man taming the Horse. 5. Woman at the loom. 6. Legislation. 7. Dædalus, as the representative of exploring and emigration. E. side.—1. Invention of navigation. 2. Hercules and Antæus, symbolical of War. 3. Agriculture. 4. Use of the Horse as a beast of draught. 5. Architecture. N. side.—The seven liberal Arts and Sciences. 1. Phidias, Sculpture. 2. Apelles, Painting. 3. Donatus, Grammar. 4. Orpheus, Poetry. 5. Plato and Aristotle, Philosophy. 6. Ptolemy, Astronomy. 7. An old man with musical instruments. Upper range. W. side.—The seven cardinal virtues. S. side.—The seven works of mercy. E. side.—The seven beatitudes (?). N. side.—The seven Sacraments, or rather six, for instead of Penance there is a Madonna and Child. Over the door is the Transfiguration, by *Andrea Pisano*. These reliefs are curious, and of beautiful workmanship; but some of them are explained by conjecture only. Above the two ranges of reliefs are sixteen statues larger than life, four on each side. On the W. side are the four Evangelists, three of them by *Donatello*. The two centre figures are portraits of Francesco Soderini, his patron, and Barduccio Cherichini, one of his most intimate friends. The latter is the famous *Zuccone*, or *Baldpate*, which, it is said, the artist preferred to all his other works. "*Parla*," exclaimed he, as he gave the last stroke of the chisel to the dumb effigy. *Donatello* worked *con furia;* and the exclamation was a burst by which the work and the master were equally characterised. The statue next the S. side is by *Gio. de' Rossi*. On the S. side are the statues of four Prophets: three by *Andrea Pisano*, the fourth by *Giottino* (?) On the E. side are four saints, the two statues in the middle are by *Donatello*, the two on the outside by *Niccolo Aretino*. On the N. side are four Sibyls, the first three to the eastward by *Luca della Robbia;* the fourth by *Nanni di Bartolo*.

Within, the stories form finely vaulted chambers. The staircase, consisting of 414 steps, can be easily ascended. On the summit may be seen four great piers, upon which was to have rested the spire. The cost of this tower was enormous: it is calculated in the books of the Duomo that the average cost of each cubic braccio (7½ cub. ft.), including the apertures, was 1000 florins. The particulars are collected from coeval authorities; their amount is rather startling. There are 6 fine bells, the largest, named La Santa Reparata, bears the Medici arms. By a recent regulation not less than 3 persons are allowed to ascend at the same time.

Two statues, by *Pampaloni*, have been erected on the S. side of the Piazza, in honour of the architects of the Duomo, Arnolfo and Brunelleschi. The conception of that of Brunelleschi is good; on his knee is the plan of the Cupola, and he is looking up at it realised. On the building beyond these statues is the *Sasso di Dante*, a slab of marble let into the wall, thus inscribed, where formerly stood a stone seat on which Dante used to sit and contemplate the cathedral.

The *Battisterio di San Giovanni*.—The Baptistery itself is in form an octagon, supporting a cupola and lantern. The outer wall, of white and black marble, is a coating erected in 1288-93, by *Arnolfo*. The structure which this covers was supposed by the early Florentines to have been the temple of their tutelar deity Mars. Within, the 16 splendid Corinthian and composite columns, chiefly of grey and red Sardinian granite, probably ancient, surmounted by a range of arches supported by Ionic pilasters enclosing a gallery, as well as the general arrangement of the structure, give some countenance to the opinion of its Roman

origin. On the other hand, the irregular employment of the Roman orders, and the fragments of a reversed inscription, may be considered as proofs that it was raised in a barbarous age; and the Tuscan archæologists seem inclined to consider it not older than the 6th centy. It seems clear that it was a finished building in 725, and it is likely that, whenever it was built, the architect had the Pantheon in his mind, from the general resemblance between the two buildings. The centre of the dome in its original state was open to the sky, the lantern having been erected in 1550. Originally, this edifice was not the baptistery, but the cathedral. It stood without the walls; but in those times it was not unusual for cathedrals to be so placed. When the cathedral was built St. John's became the Baptistery. At the beginning of the 13th centy. the western door was closed, and the tribune for the high altar erected. Up to 1293 it was surrounded with graves, which are spoken of by Boccaccio; but in that year the ground around it was paved, and, owing to the accumulation of earth, the basement upon which it stood was concealed.

At each side of the eastern entrance is a shattered shaft of red porphyry. It is said that, when the Florentines (1117) assisted the Pisans by guarding their city during the expedition which achieved the conquest of Majorca, they were offered their choice between two of the trophies won in the island, certain bronze gates, or two splendid columns of porphyry. The latter being selected, they were duly transmitted to Florence, covered with scarlet cloth: but, when the drapery was removed, they had lost all their beauty, for the rival republicans had spitefully passed the gift through the fire, whence, as it is said, arose the proverb, "*Fiorentini ciechi, Pisani traditori.*" They are now encirled and kept together by iron bands: for the Piazza being entirely filled with water during a violent inundation in 1424, the columns were undermined and broken by the fall.

The chief ornaments of the baptistery,—those to which it owes its reputation,—are the three bronze doors, executed, one by *Andrea Pisano*, and the two others by *Ghiberti*, which latter were declared by Michael Angelo worthy of being the gates of Paradise.

The gate executed by *Andrea Pisano* is the one towards the S. It was completed in 1330, as appears by an inscription which yet remains. *Giotto*, as we are told by Vasari, gave the designs. Later authorities have doubted this; yet the figures, particularly the allegorical figures of virtues in the two lower compartments, are *Giottesque* in conception and in design. Above are the principal events in the life of St. John. "These compositions have a Gothic and simple grandeur." — *Flaxman.* When this gate was fixed and exhibited, the event was celebrated throughout all Tuscany as a festival.

The northern and eastern gates were added (1400-1424) at the expense of the guild of merchants. The work was thrown open to competition, and *Ghiberti*, *Brunelleschi*, *Donatello*, *Jacopo della Quercia*, *Niccolo d'Arezzo*, *Francesco Valdambrina*, and *Simone da Colle* all strove for the prize. In the casting and execution of the N. gate, *Ghiberti*, who is said to have been only 20 years of age when he began his work, was assisted by his father, *Bartoloccio*, and by nine other artists, all of whose names are preserved in the annals of the wardens of the baptistery. Upon this gate are displayed the principal events of the ministry of our Lord. The third, or eastern gate, and the most beautiful, represents in the compartments the leading events of the Old Testament, whilst the framework is filled with statues and busts of patriarchs, saints, and prophets of the Jewish dispensation, in bas-relief. The statues of Miriam and Judith are to be distinguished. Elegance of design is especially remarkable in the recumbent figures at the lower portion of each valve of the door. Flaxman observes as to these

gates, "The criticism of Sir J. Reynolds was one indisputable proof of that great man's judgment in the sister arts. His observation amounted to this,—that Ghiberti's landscape and buildings occupied so large a portion of the compartments, that the figures remained but secondary objects, entirely contrary to the principle of the ancients."—*Lect. X.* "It is not pretended that these reliefs are free from faults. Their chief imperfection arises out of the undefined notions which then existed of the true principles that respectively govern, or should govern, composition in painting and sculpture. It is obviously out of the province of the latter art (which is confined to representing objects by defined forms alone) to attempt perspective appearances and effects which can only be truly and correctly given by aid of colour, or by the skilful distribution of light and shadow. In the work under consideration this principle is invaded. Objects are represented in various planes, and those which should be subordinate are, in consequence of the necessary relief given to them in order to define their forms, forced upon the attention, or cast shadows to the injury of more important features in the design. The number of small parts and a too great minuteness of detail are also defects in this remarkable work, and deprive it of that breadth of effect which is so admirable a quality in art."—*Westmacott, jun., A.R.A.* The borderings of flowers and animals in low relief, which surround the S. and E. gates are very beautiful.

The design of the E. gate was suggested, and the subjects chosen, by the celebrated Leonardo Bruni Aretino, in a letter addressed to the committee to whom the arrangement of the work was intrusted. In this letter he insists upon the necessity that the artists should be well informed in the histories of the subjects, so as to represent them with accuracy.

The sums paid to *Ghiberti* and his assistants for the two gates amounted to 30,798 florins, a sum which shows the exceedingly high standard by which such proficiency was measured. Groups, also of bronze, adorn the frontispieces of the three portals, all of merit. Over the S. door is the Decollation of St. John, by *Vincenzio Danti;* over the eastern door is the Baptism in the Jordan, by *Andrea da Sansovino;* and over the N. door, St. John preaching to a Sadducee and a Pharisee, by *Francesco Rustici*, but executed, according to Vasari, from a design of *Leonardo da Vinci.* Borghini considers these statues as among the best productions of modern times.

The interior of the baptistery is in the form of a regular octagon as well as its roof. It had originally four entrances from the cardinal points. On each side of the octagon are fine columns, surmounted by gilt composite capitals, 14 of which are in rose granite from Sardinia, 2 in Cippolino and Greek marble. Over these columns runs a circular gallery, having small arches opening on the body of the ch. On the face of the gallery are portraits of the Bishops of Florence and other ornaments.

The cupola is covered with mosaics, some by a Greek, *Apollonius;* others by *Andrea Tafi, Taddeo* and *Agnolo Gaddi, Fra Jacopo da Torrita, Domenico Ghirlandajo, Alessio Baldovinetti, Lippo Lippi*, and other Florentine artists. Though executed at different periods, they exhibit nearly the same style. Perhaps few masses of mosaics are so large as those which cover this cupola.—A gigantic figure of our Lord on it, over the high altar, the Rewards and the Punishments of the Just and of the Wicked, the Orders and Powers of the Celestial Hierarchy, Prophets, Patriarchs, and the Bishops of Florence in the lowest range of the seven circles, enrich, while they darken, the vault above. In these frescoes appears the Lucifer of Dante with the soul "che ha maggior pena" half in his mouth. The circular tribune at the W. end has its vault covered with good early mosaics: on the arch are numerous heads of saints and prophets, and on the roof a large

cirular mosaic in 8 compartments supported by 4 crouching Atlases. On either side are sitting figures of the Virgin and St. John the Baptist. This fine work is seen to disadvantage, being hidden by the modern hideous high altar.

The floor is formed by a varied pavement (1200) of a peculiar description of mosaic, formed of black and white marble, the former let in so as to form the backgrounds. The patterns are very complicated and beautiful. The site on which stood the ancient baptismal font in the centre is paved with coloured marbles, and a portion of the pavement is occupied by a very remarkable memorial of ancient *science*, older than the mosaic, and ascribed to *Strozzo Strozzi*, the astrologer, who died 1048. In the centre is the Sun, surrounded by the following verse, which may be read either way, and does not make much sense in any:—

"EN GIRO TORTE SOL CICLOS ET ROTOR IGNE."

This is surrounded by a zodiac ornamented with arabesques, also in mosaic.

Dante speaks of this building,—"*mio bel San' Giovanni*,"—as if he delighted in it: though his mischance in breaking some part of a baptismal font, for the purpose of saving a child from drowning, occasioned one of the many unjust charges from which he suffered during his troubled life. Speaking of the cavities in which sinners guilty of simony are punished, he compares them to the fonts,—

. . . "nel mio bel San Giovanni,
Fatti per luogo de' battezzatori;
L' un degli quali, ancor non è molt' anni,
Rupp' io per un che dentro v' annegava:
E questo sia suggel ch' ogni uomo sganni."
Inf., xix. 17-21.

. . . "In St. John's fair fane, by me beloved.
Those basins form'd for water, to baptize;
(One of the same I broke some years ago,
To save a drowning child; be this my word
A seal, the motive of my deed to show)."
WRIGHT'S *Dante*.

The portion which he damaged was some smaller font or basin attached to the larger one, which stood under the centre of the cupola. But the explanations are not very clear, and the great font itself was destroyed by Francesco de' Medici, upon the occasion of the baptism of his son Philip (1577), greatly to the displeasure of the Florentines, who carried away, as relics, the fragments of marble and mortar. The present one was erected in 1658, but it seems to be of an earlier period, and has been attributed to *Andrea Pisano*. On each of its eight sides are alto-reliefs of baptism, as practised at different periods. Near the font, sunk in a recess, is an ancient marble sarcophagus, with a bas-relief of the head of its once owner. On one side is a seated figure with a winged genius presenting an offering, on the other a female preparing viands, with a man bearing well-filled baskets of provisions: at each angle is a Genius of Death. This urn, probably pagan, was subsequently used for Christian burial.

Between the S. and E. doors is a statue, in wood, of Mary Magdalen, by *Donatello*, smaller than life, and remarkable from its being unlike the common conception of the character, being liker a St. John in the Desert. The saint is represented as worn down by penance, with no luxury of dress.

On the opposite side of the baptistery is the noble tomb of Baldassare Cossa (John XXIII., d. 1419) bearing the Papal tiara over the armorial shields. He was deposed by the council of Constance (1414), and Martin V. elected in his stead. Martin objected to the title of "Quondam Papa" here given to his predecessor, but the Florentines would not forget that he had been Pope, though deposed. The tomb is in the style of the *Renaissance*. The sarcophagus, on which lies the statue in bronze of the Pontiff, stands on a pedestal on which are sculptured figures of Faith, Hope, and Charity; the two latter by *Donatello*, the first by *Michelozzo*.

All the baptisms of the city are still performed in this church, according to the ancient ritual. The number is now about 4200 per annum. From 1470 to 1490 the average was 2094 annually; from 1794 to 1803 it was

3756. In 1835 it was 3750. It is stated that, taking the average of months, births are fewest in June, and most plentiful in December, February, and March, in some measure accounted for by a greater proportion of the marriages taking place after Easter. The proportion of females to males presented for baptism is as 113 to 100.

The *Piazza di San' Giovanni* is, in fact, one with that of the duomo. The hospital of the *Bigallo* on the S. side, though modernised, shows two fine Decorated circular arches, opening on a magnificent loggia, which forms a vestibule to the oratory of La Misericordia, attributed to *Niccolo Pisano*. The oratory contains a group of the Virgin and Child with 2 Angels, by *Alberto Arnoldi* (1358); and, on the *gradino* of the altar, subjects painted by Domenico Ghirlandajo, representing the Corporation of La Misericordia removing the sick, the massacre of St. Peter Martyr, &c. The grating of the oratory is a handsome specimen of modern ironwork. On the N. side of the Baptistery is the column of San Zanobio, erected in the 14th cent., to commemorate a miracle said to have taken place upon the translation of his relics: a withered trunk of a tree, which was touched by his bier, having sprouted out in leaves.

In the *Guardaroba* on the *Opera del Duomo*, behind the Cathedral, are preserved several remarkable objects of ancient art.—The *Dossale*, or altar-facing or covering of the baptistery (where it is only exposed on the feast of St. John the Baptist, 24 June), is of silver, richly enamelled in blue; the framework is of delicate Gothic workmanship. It was begun in 1366, but not completed till after 1477. *Ghiberti, Orgagna, Bartolommeo Cenni, Andrea del Verrocchio,* and *Antonio del Pollajuolo* were employed upon it, and the account-books, testifying the payments made to them, are still preserved here. The dossale, which is about 5 ft. in height and 15 in length, is in 12 compartments. In the centre is a fine statue of St. John, by *Michelozzi di Bartolommeo*. Around, in compartments, is the history of the life of St. John. The tabernacle and filigree-work are of great delicacy. In the portion executed by *Antonio del Pollajuolo* the countenances are remarkable for their expression. The figures, of course, exhibit a progress in style. —A rich silver crucifix (about 1456), by *Betto di Francesco Betti*, a Florentine, and *Antonio del Pollajuolo*.—A pastoral staff of the same period, with the Virgin, St. John, and other figures. —A mosaic diptych of Greek workmanship of the 11th century. It had been preserved in the Imperial Chapel of Constantinople, and was sold to the baptistery, towards the end of the 14th century, by a Venetian lady, Nicoletta de Grionibus, whose husband had been chamberlain to the Emperor John Cantacuzene. The figures are small, and the workmanship is fine and delicate: the tesseræ of the mosaic are microscopic, and are so well put together as almost to have the effect of miniature. As far as design is concerned, this diptych is one of the finest existing specimens of Byzantine art. The setting is evidently of much later date than the compartments. The Guardaroba also contains many early paintings of the school of Giotto.

In the court of the *Opera del Duomo* are preserved some specimens of ancient sculpture; a Roman milliarium from the Via Cassia, of the time of Hadrian; some mediæval bas-reliefs and statues. In its *Archivio* are many interesting documents connected with the construction of the Cathedral.

Ch. of *Sant' Ambrogio*, in the Borgo di Santa Croce.—This church, once connected with a Magdalen conventual establishment, contains the most valuable fresco existing of *Cosimo Roselli*. It is in the chapel of the Holy Sacrament, called the Capella del Miracolo, on the l. hand at the end of the nave, and is so badly lighted that it is seen with difficulty. The ciborium over the altar of this chapel, representing the miracle from which it derives its name, was sculptured by *Mino da Fiesole*.

Ch. of La Santissima Annunziata.—This church was dedicated to the "Vergine Annunziata" by seven Florentine gentlemen, who, in 1233, had betaken themselves to a contemplative life on Monte Senario near Florence, and instituted the order of the "Servi di Maria," under the rule of St. Augustin, in commemoration of the most holy widowhood of the blessed Virgin. This church became very popular, and so crammed with wax legs, arms, and other parts of the body, in return for miraculous cures, and with figures of distinguished persons who had visited it, that the former used to fall on the congregation, and injure the works of art, and it became necessary, when the church was repaired, to clear them out. Before the church is an atrium; the front towards the Piazza was designed by *Caccini*, following the plan set him by *Antonio di San Gallo*. Like several other buildings in this piazza, this façade is in the Brunelleschi style, that is to say, arches supported upon columns. The fore court or atrium is surrounded with frescoes of great beauty. It has been enclosed with glazed panels for the purpose of preserving them from the weather, and the key of the door is kept at the ch. On the l.-hand side of the corridor, on entering it from the Piazza, and on the wall flanking the entrance to the church, is the earliest work of the series, a Nativity by *Alessandro Baldovinetti*. Next to this, but within the glazed enclosure, are six subjects from the life of San Filippo Benizzi. 1. Of these, the compartment nearest the church was painted by *Cosimo Roselli*: it represents San Filippo assuming the habit of the order, and has little merit. The series being left unfinished by *Roselli* on his death, *Andrea del Sarto* was employed to complete it: he executed, 2. The saint clothing the naked; 3. Lightning killing two of a party of gamblers, who had mocked his preaching; 4. San Filippo healing a woman possessed by an evil spirit; 5. The death of the Saint, and a boy restored to life by being touched by the saint's bier; 6. Children cured by having the saint's clothes laid on their heads. The old man in red drapery on the rt., bending forwards, and with a stick in his hand, is a portrait of Andrea della Robbia, the sculptor. These compartments were the first which Andrea executed. "The frescoes by Andrea del Sarto in the vestibule are full of modest simplicity and feeling, and are very remarkable in subdued but harmonious combinations of quiet colours and tones. There is also a religious quietism and propriety about them which render them well adapted to the place they occupy. The best are,—the People kissing the Vestments of S. Filippo Benizzi; and the Morticini, a dead child restored to life by the grace in the dead Saint; and the Birth of the Madonna."—*C. W. C.* When *Andrea del Sarto* executed these frescoes, he was in extreme poverty, working for the most miserable pay. Through the artful bargaining of the sacristan, according to Vasari, he received but ten ducats for each compartment. Here *Andrea* was buried: and here is his bust, by *Baccio da Montelupo*, taken in his lifetime. On the opposite side of the fore court are (nearest the church)—the Arrival of the Magi. The Magi are represented as having alighted close to the spot where the infant was: his nativity being represented on the other side of the entrance to the ch. by Baldovinetti.—The Birth of the Virgin, full of pleasing figures. These two are by *Andrea del Sarto*.—The Marriage of the Virgin is by *Franciabigio* (1483-1524). A portion, including the head of the Virgin, was destroyed by him, because the friars uncovered the painting before it was quite completed. Few of his frescoes are extant.—The Visitation is by *Pontormo*, the scholar of Andrea del Sarto. The figures are very grand in form, and the colouring is excellent. The Assumption of the Virgin is by *Il Rosso*. The head of St. James, on the l., dressed as a pilgrim, is a portrait of Francesco Berni, the moderniser of Boiardo's 'Orlando Inamorato.'

In the church, beginning on the rt.-hand side on entering, is a picture

of the Virgin, St. Nicholas, and other saints, by *Jacopo da Empoli.*—In the 2nd chapel, a good modern monument, by Campi, to the Marchese Tempi, in the style of Mino da Fiesole.—In the *Capella dei Medici* is the tomb of Orlando de' Medici, by *Simone di Betto*, the brother of Donatello. In a chapel opening out of the rt. transept is the tomb of *Baccio Bandinelli*, by himself (died 1559). It consists of a Pietà, our Lord supported by Nicodemus, the artist's own portrait, commenced by his son, and finished by Baccio himself. On the frieze at the back of the monument are the profiles of *Baccio Bandinelli* and his wife. The Assumption in the centre of the heavy and deeply gilt roof of the nave is by *Il Volterrano.* By him also, aided by his pupil *Ulivelli*, are the paintings of the cupola. The cupola itself is one of the earliest works of *Leon Battista Alberti.* The high altar is also attributed to *Alberti*, but some ascribe it to *Leonardo da Vinci.* The front is in massive silver, richly sculptured in high relief, and high above it is a large silver tabernacle, also rich in its ornaments and sculpture. The choir is, or rather was, by *Alberti*, for it has been altered, and its original design lost under the rich marbles with which it has been adorned by *Silvani.* The door of the choir, with a group in marble of the Virgin and Child over it, is by *Giov. Bologna.*—In the *Capella della Vergine del Soccorso* (the farthest chapel beyond the choir, and behind the altar) is the tomb of *Gio. Bologna*, with a fine crucifix and some clever but exaggerated bas-reliefs, in bronze, all by him. Further on is a fine painting of the Resurrection by *Ang. Bronzino.* In the next or Malespina chapel is one of the Virgin and Saints, by *P. Perugino.* —On one of the pilasters that support the arch before the choir is the tomb of Angelo Marzi, Bishop of Assisi, and Minister of Cosimo I., by *Francesco di San Gallo*, who has engraved his name and the date 1546 beneath: the recumbent figure of the old man is full of expression. On the opposite side is that of Donato di Antella (ob. 1702). In the fifth or Rabatta chapel is the Assumption by *Perugino*, the most important work of his in Florence for the number of its figures.—The reduced copy of a portion of Michael Angelo's Last Judgment in the third chapel on l. is by *Ales. Allori:* in it he has introduced a portrait of Michael Angelo himself, in the group of figures on the left. The large chapel in the l. transept has a great modern picture of the Deposition. The 2nd chapel on the l. belongs to the Ferroni family; it is highly decorated, but not in the best taste, with marbles and statues; the family tombs are covered with bronze figures and reliefs.

The *Chapel of the Annunziata*, the first to the l. on entering, was built in 1448, at the expense of Pietro dei Medici, from the designs of *Michelozzo.* The altar and many of its ornaments are of silver; the painting of the head of our Saviour is by *Andrea del Sarto.* The wealth lavished here is in honour of a miraculous fresco of the Annunciation, by *Pietro Cavallini* according to Vasari, but painted by angels according to popular belief. As much as 8000*l.* sterling has been recently expended on a new crown for the Virgin in this miraculous picture. It is probably of the latter half of the 14th century, and has not much merit as a work of art. It is exposed only on extraordinary occasions, and on the Feast of the Annunciation. The oratory adjoining the chapel is richly incrusted with ornaments in *pietra dura*, principally symbols of the Virgin; a rose, a star, a lily, a moon, and many others of the same class. The great cloister, which is on the N.W. side of the church, was built by *Cronaca.* Some ancient tombs, of earlier date, have been preserved within its walls. Over the door leading from the cloister into the church is a mediæval tomb, and the celebrated fresco of the "Madonna del Sacco," by *Andrea del Sarto;* a Holy Family, for which it is said he was paid only a sack of wheat, from which, or (more probably) from the sack on which St. Joseph is leaning, it derives its name. The composition is

fine, broad, and simple; the colouring is rather injured. The cloister is full of indifferent frescoes. The main series consists of subjects taken from the lives of the Seven Founders of the order of the Servites, all Florentines, with portraits of the most eminent personages of the order. The painters were—*Poccetti* (1542-1612), *Frate Arsenio Mascagni*, a member of the order (1579-1636), *Matteo Rosselli* (1578-1650), and *Ventura Salimbeni*.

The *Capella di San Luca*, or *de' Pittori*, which opens into the great cloister, is interesting on account of its connection with the history of Florentine art. The Company of Painters, or Guild of St. Luke, assembled as early as 1350, under constitutions approved of by the then Bishop of Florence, Jacopo Palladini. Their first place of meeting was in the Hospital of Santa Maria Nuova; but in 1561 they removed here, with the approbation of Cosimo I. The sculptors and the architects joined them, and the chapel, erected from the designs of *G. A. Montorsoli*, is now vested in the academy. Amongst other objects, it contains, over the altar, some small subjects, representing the Crucifixion and the Coronation of the Virgin, and events from the lives of St. Cosimo and St. Damiano, attributed to *A. Allori*; St. Luke, in the act of painting the portrait of the Virgin, by *Vasari*, is the subject of the large altarpiece; *Santi di Tito*, a fresco of Cosimo I. directing the building of the church; the subject is treated allegorically, and some call it the building of the Temple of Solomon. A Madonna and Saints, in fresco, by *Pontormo*. The statues in the niches round the chapel, of Moses, David, and St. Paul, are by *Montorsoli*, who was the architect. Two good but damaged frescoes, by *Andrea del Sarto*, are on a wall in an adjoining garden.

The *Piazza della Annunziata* is one of the most beautiful parts of the city. The loggia of the church forms the N. side. On the E. are the buildings of the *Spedale degl' Innocenti*, or Foundling Hospital; opposite is a building in a similar style; in the centre are the equestrian statue of Ferdinand I., and two bronze fountains; and out of the S. side opens the *Via dei Servi*, at the end of which is seen the cathedral. The *Spedale degl' Innocenti* was established in 1421 by the influence of the celebrated Leonardo Bruni (see *Santa Croce*), whose speech in the great council produced the adoption of the scheme. *Brunelleschi* gave the design, but, being employed by the Florentines in the war against Lucca in 1429, and invited to Milan by Filippo Visconti to erect a fortress, the building was intrusted to *Francesco della Luna*, his pupil, who made several ill-judged alterations. In the spandrils of the arches are infants swathed in Tuscan fashion, by *Luca della Robbia*; an odd but appropriate ornament. In the court, over the door of the chapel, is an Annunciation, also by *Luca della Robbia*. In this chapel behind the high altar is the most important easel picture of *Dom. Ghirlandaio* in Florence: it is painted in tempera. The subject, as of those in the *Uffizi*, and at the Accademia delle Belle Arti, is the Adoration of the Magi, but it is far finer than either of them: the Massacre of the Innocents is represented in the distance: it is dated 1488.

The statue of Ferdinand I. was cast from cannon taken by the knights of St. Stephen from the Turks; won, as the inscription says, in the style of Tasso, "dal fiero Trace." It is by *Susini*, and was erected in 1608. The two handsome fountains were cast under the direction of *Tacca*, and have whimsical figures something like that at Pisa.

Ch. of *the Santi Apostoli* (in the small Piazzetta del Limbo behind the *Lung'arno*, on the rt. bank of the river, half-way between the *Ponte Vecchio* and *Ponte di Sta. Trinità*). This small ch., according to an inscription in the façade, referring to another deposited beneath the altar, was founded by Charlemagne after his return from Rome, and dedicated by Archbishop Turpin, in the presence of Roland and Oliver as witnesses; "testibus Rolando et Uliverio." This inscription

is considered apocryphal, although it can be shown that the church existed before 1000 A.D. Though subsequently altered, the original design may be easily traced. The church is in the form of a Roman basilica, with a semicircular tribune at the end. Instead of the present windows of the nave, there were formerly others, long and narrow, according to the style of the earlier churches; and the recesses for the chapels have been added. Seven circular arches, supported by eight columns, built of small courses of serpentine, divide the nave from the aisles. The capitals are of the Composite order. As a monument of mediæval antiquity it is interesting. The sculptured ornaments of the entrance are by *B. da Rovezzano*. There are several paintings and monuments in this church worthy of notice:—*Vasari:* the Conception; a Virgin in the manner of *Giotto;* a fresco of St. Peter curing a cripple, by *Pomarancio*, 3rd chapel on rt. *L. della Robbia:* a tabernacle of an altar in terracotta in the chapel on the l. of the high altar. Tomb of Oddo degli Altoviti (died 1507), an elegant production of *Benedetto da Rovezzano*; that of Bindo Altoviti, of the same family, by *Ammanati*. This church is generally closed at an early hour, and application must therefore be made to the sacristan.—The *Borgo degli Apostoli* was one of the most considerable of the townships which were brought into the circuit of Florence by the second circuit of the walls, and, when a distinct locality, was famed for its springs and waters. It contained many towers, and was often the scene of the most obstinate conflicts between Guelphs and Ghibellines.

Ch. of *La Badia* (near the Bargello, in the Via dei Librai), attached to the once celebrated Benedictine Monastery.—The greater portion of the present church, which is in the form of a Greek cross, was erected in 1625 by *Segaloni;* the roof is in elaborate wood-work, with deeply sunk panels, which gives it a very heavy look. There are remains of the earlier building of the 13th century, by *Arnolfo*, of which nearly the whole of the eastern end may be seen from the outside in the Via della Badia, with its 4 lancet windows. Over the door between the vestibule and the church is an altar bas-relief of the Virgin and Child, with Saints Lawrence and Leonard, by *Mino da Fiesole*. Beginning on the rt. hand on entering is the tomb of Innocenzo Pandolfini (ob. 1496), and near it a good bas-relief in three compartments, the Virgin in the centre, and Saints on either side, by *B. da Majano*. In the rt. hand transept is the beautiful monument of Bernardo Giugni (died 1466), one of the finest productions of *Mino da Fiesole*. Giugni filled the high office of Gonfaloniere di Giustizia, the duties of which, in an age of faction, he administered with the greatest impartiality. The statue upon the sarcophagus represents him extended in death. After passing the choir, and in the opposite transept—by the same artist, although not put up until 20 years after his death—is the tomb of Hugh Marquis of Tuscany, which he governed for the Emp. Otho II. in the 10th cent., and who died A.D. 1006. He was the son of Willa Marchioness of Spoleto, founder of the Badia in 978, and of six other Benedictine monasteries, and to whom, in 1487, the monks erected this memorial. Above the music gallery is an Assumption, by *Vasari*. In the chapel of the Bianco family, on the l. of the entrance, is a picture by *Filippino Lippi* (1480), representing a Vision of St. Bernard, the Virgin surrounded by angels, appearing to the Saint, considered to be the artist's finest painting; it contains the portrait of the Donatorio, or the person for whom it was painted: on the side wall is a good Madonna and infant Christ, with Angels, by *Luca della Robbia*.

The light and beautiful campanile of the Badia forms one of the principal ornaments of the views of Florence. It was also erected by Arnolfo, but, having sustained injury in the following cent., was in part taken down, but probably restored after the original design. The inner cloister of the Badia has

paintings of histories of St. Benedict, one by Bronzino, and some ancient tombs.

Church and Convent of the Carmine, on the S. side of the Arno.—This church, formerly one of the richest in Florence, was nearly destroyed by fire on the 29th January, 1771. The flimsy architecture of the restored structure requires no notice: but the *Brancacci chapel* (in the rt. transept), which escaped the flames, contains the series of celebrated frescoes by *Masolino da Panicale*, *Masaccio*, and *Filippino Lippi*. They represent events in the life of St. Peter, but with incidents drawn from ecclesiastical legends as well as from Scripture. The German critics have, after their manner, been exhibiting their hypersagacity in authoritatively assigning various portions to the respective artists in opposition to the usually received account. The result of course is doubt as to almost every part. Avoiding this controversy, we will give the subjects of the paintings in order, together with the names which have been assigned by the best authorities. On entering the chapel, the first painting on the rt. hand in the upper of the two lines in which the paintings are arranged is a small work representing Adam and Eve, by *Masolino*; others have attributed it to *F. Lippi*. On a line with this, the large fresco, the Healing of the Cripple at the Beautiful Gate of the Temple by St. Peter and St. John, is by *Masolino*, according to Vasari. To the rt., in a distinct composition, is St. Peter raising a female, Petronilla or Tabitha, who, cured by him of the palsy, is sitting upon a bed under a canopy. Some call this subject the Raising of the daughter of Jairus. Below this is a large composition, the Martyrdom of St. Peter, by *F. Lippi*. To the l. is the saint, head downwards, fastened to the cross, apparently quite dead, rigid and cold, surrounded by executioners and spectators. On the rt. is Nero, ordering the execution, and surrounded by a characteristic and animated group. The narrow picture beneath Adam and Eve represents St. Peter delivered by the angel from prison, while the guard is asleep in the foreground. This is also by *Lippi*. On the back wall of the chapel, or behind the altar, are 4 oblong frescoes on 2 lines, the uppermost (on the rt.) St. Peter baptizing, by *Masaccio*; and (on the l.) the Preaching of St. Peter, by *Masolino*; below (on the l.) St. Peter and St. John healing a Cripple, by *Masaccio*; and (on the rt.) St. Peter giving Alms, by the same painter. Upon the left wall, on the pilaster, the narrow compartment above represents the Expulsion from Paradise of Adam and Eve, by *Masaccio*; the larger painting on the same line, the Tribute Money, by *Masaccio*. Our Lord, standing in the midst of the Apostles, is pointing to St. Peter drawing a fish out of the stream. To the l. St. Andrew is calling his brother St. Peter. In the lower compartments, St. Peter in prison, visited by St. Paul, by *F. Lippi* (in the figure of the saint will be seen the source whence Raphael derived the figure of St. Paul preaching at Athens), and the Resuscitation of the King's Son by St. Peter and St. Paul, executed by *Masaccio* and *F. Lippi*, the naked youth and some figures in the centre being by *Lippi*. This is sometimes called the Raising of Eutychus; but it represents the apocryphal miracle, said to have been worked by the Apostles, in raising the son of Theophilus Prince of Antioch, when Simon Magus had failed. The skulls and bones in the foreground are supposed to have been used in the magician's incantations. Most of the figures in this fine composition are evidently cotemporary portraits; the old man seated, in a black dress, is Cosimo de' Medici. To the l. hand of the picture, in a separate composition, three monks are seen kneeling before St. Peter. *Masolino*, by whom these frescoes were begun, dying at an early age, the work was continued by *Masaccio*; the time is well fixed by its concurrence with the return of Cosimo de' Medici. Masaccio had quitted Florence, and disdained to return, until the restoration of the great patron of art. Michael Angelo, and also Raphael and the

artists of their age, diligently studied these frescoes, a circumstance alluded to in Annibal Caro's epitaph upon *Masaccio*, in which his peculiar merits are described:—

"Pinsi, e la mia pittura al ver fu pari;
L' attegiai, l' avvivai, le diedi il moto,
Le diedi affetto. Insegni il Buonarotti
A tutti gli altri, e da me solo impari."

Masaccio died at a still earlier age (42) than Masolino, and in the same year, 1443; and the paintings in the chapel were completed by *Filippino Lippi*, the son of *Fra Filippo Lippi*, who appears to have worked from the designs of his predecessors.*

Behind the altar in this chapel is an antique painting of the Virgin and Child, said to be by St. Luke, and brought by the monks from Greece. It is only exposed twice a year; but the sacristan will show it on application. In the opposite transept is the *Corsini Chapel*, containing the remains of St. Andrea Corsini, and very large alto-rilievos, representing him celebrating his first mass, ascending to heaven, and descending to assist the Florentines in battle; all by *Foggini*, the frescoes above by *Luca Giordano*.

Some of the tombs escaped the conflagration: that of Pietro Soderini, *Gonfaloniere perpetuo* of the Florentine republic (1502) by *Benedetto da Rovezzano*, in the choir, is singular. The monument consists of an ugly modern sarcophagus beneath an arch. Skulls and leg-bones compose the ornaments round the arch, worked and combined with foliage and arabesque ornaments in relief. Pietro Soderini, created in 1502 *Gonfaloniere perpetuo* of the Florentine republic, was wise, gentle, prudent, and possessing every qualification for the chief magistracy, except firmness of character. "Under Soderini the Republic recovered a transient independence. But, in 1512, he was deposed by the intrigues of his enemies: the Medici were recalled; and after a series of struggles and perfidies, an imperial decree gave to the vile and profligate mulatto, Alessandro, in 1531, the title of Grand Duke of Florence, he having already absolute power."—*Q. Review.* In the refectory is a Last Supper, by *Vasari*. Some interesting frescoes have been discovered of late, in the sacristy and cloisters of il Carmine. In executing repairs in the sacristy it was found that the walls of its chapel were covered with paintings—concealed under successive coats of whitewash, and that it had been dedicated to Sta. Cæcilia. In the 4 compartments of its pointed roof are figures of Saints. The sides are covered with histories from the lives of SS. Cæcilia, Valerianus, Tiburtius, and Urbanus; the lower compartment on the rt. containing the Deposition of St. Cæcilia by St. Urbanus, in her sepulchral urn in the Catacombs of St. Callixtus at Rome. There are several compositions, all apparently by the same hand, probably by *Spinello Aretino*.

The frescoes recently discovered on the E. side of the outer cloister of the Convent consist of a fine fragment of the Virgin and Child enthroned, surrounded by Saints, all having large glories round their heads, with two donatarii, one a man in armour, the other a nun, several of the female heads are very beautiful. This fresco, from its excellent execution, is supposed to have been painted by *Giotto*, or his school. The 2 Heads in the National Gallery in London, formerly in the Rogers collection, and those in the Capella Ammanati of the Campo Santo at Pisa, which are known to have been taken from a wall in the Carmine ch. or cloister, probably formed portions of similar groups. In another part of this cloister are some figures of monks, with traces of a landscape, fragments of a large composition in the style of Masaccio. There is little doubt that the whole of this cloister was once covered with paintings, the two portions here alluded to being the only ones that now remain.

Church of Santa Croce, the principal

* Messrs. Crowe and Cavalcaselle, in their recent work on the 'History of Painting in Italy,' assign almost all the paintings in the Brancacci Chapel, hitherto attributed to *Masolino*, to Masaccio.

church in Florence, of the Minor Conventuals of the Order of St. Francis, or Black Friars. St. Francis sent his earliest colony to this city in 1212, who, after some migrations, were located in this magnificent building, of which the first stone was laid with great pomp in 1294. *Arnolfo* was the architect. It is 460 ft. long and 134 ft. wide across the nave and two aisles. Almost from its foundation this church became the favourite place of interment of the Florentines; and it has been appropriately designated as the "Westminster Abbey" and the "Pantheon" of Florence.

The façade of Sta. Croce, which was completed in May, 1863, was commenced some years ago, under the direction of Cav. Matas, from a design by Cronaca found in the archives of the convent, the expense being defrayed by a public subscription, at the head of which stood the names of the Grand Duke Leopold II. and Pius IX.; but the principal contributer being a countryman of own, Mr. Sloane, who liberally came forward, offering to make good every deficiency in the funds, and which he has done to the extent of upwards of 13,000*l.* sterling. It is to this generous offering that is due to have repaired what might have been considered a want of national respect to the remains of the illustrious men who have found a resting-place within the hallowed walls of Sta. Croce. It is a very beautiful specimen of ornamental architecture, composed of white and red marble and green serpentine. Over the doors are 3 bas-reliefs relative to the history of the Cross: the central one, a remarkable work by Dupré of Florence, represents the Exaltation of the Cross; that on the l. the Discovery of the Cross, by *Sarrocchi;* the 3rd, the Apparition of the Cross to Constantine, by *Zotti.* The arms of Florence, of the Guelfs and Ghibellines, are in coloured marbles above.

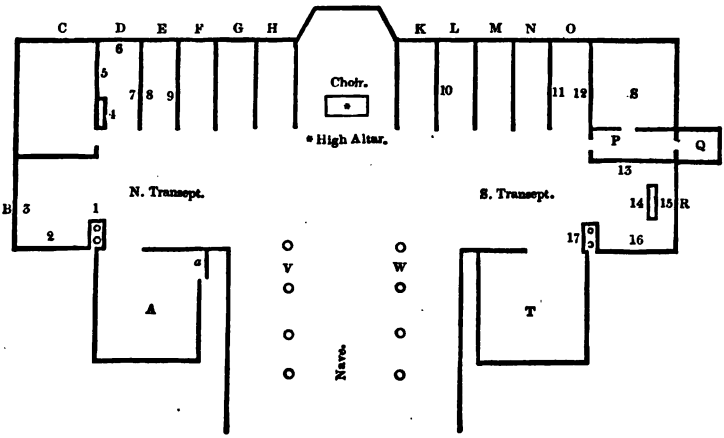
The steeple, erected not many years ago at an expense of 10,000 scudi, is a monument of bad taste, and entirely out of keeping with the style of the church. It was originally begun according to a design of *Baccio d'Agnolo* at the N.W. angle of the façade, and at the expense of *Castilio Quaratesi*, but remained unfinished, and was removed a few years since.

Interior. In the W. front is a fine rose window with stained glass, representing the Descent from the Cross, by *Ghiberti.* The floor, of brick, is covered with numerous sepulchral slabs. Many of the earlier are in very low relief; these effigies are interesting from the costume. Others are inlaid with coloured marbles, in admirable preservation, and of beautiful designs. The slab tomb of John Ketterich, or Kerrich (spelt Catrick on the stone), successively Bishop of St. David's, Lichfield, and Exeter, and who, sent upon an embassy from Henry V. to Pope Martin V., died shortly after his arrival in Florence, 1419, is nearly in the centre of the nave. Few of the other names in this pavement have any interest beyond the walls of Florence. The ch. consists of a very wide nave and lateral aisles, separated by 7 fine pointed arches, supported on octagonal Italian Gothic columns, with a gallery above, which runs round the edifice. There are two transepts, which have been lengthened since the first erection of the edifice. The chapels are in the aisles, resting on the outer walls of the latter; there are 6 in either aisle, and 4 in each transept, besides the two larger ones opening at the extremity of the latter.

On entering the ch. by the great W. door, the first monuments on the rt. are those of A. Targioni the chemist, of Sestini the numismatist, of Buonarotti the antiquarian; and above the latter a memorial to the Venetian patriot Manin, placed here in 1861 by the Florentines and his countrymen in exile. Beyond the first altar, in this aisle, over which there is a painting of Christ and the two Thieves on the Cross, is the tomb of Michael Angelo Buonaroti. The statues of the three sister arts, Painting by *Battista Lorenzi*, Sculpture by *Cioli*, and Architecture by *Giovanni dell Opera*, appear as mourn-

ers. The bust, by *Lorenzi*, was considered a most faithful likeness. The figure of Architecture is the finest: that of Painting was originally intended for Sculpture, and some marks of its original destination remain. It has been said that M. Angelo chose the site of the monument himself, in order that, when the doors of the church were open, he might see from his tomb the cupola of the cathedral. A better reason is that the adjoining chapel belonged to the Buonaroti Simoni family, who continued, until its extinction a few years ago, to be buried beneath. Over the altar of the Buonarotti chapel is a painting, Christ falling under the Cross, by *Vasari*. Between the second and third chapels is the colossal monument to Dante, by *Ricci;* a poor production, raised by subscription in 1829. The inscription, "A majoribus ter frustra decretum," refers to the successive efforts of the Florentines to recover his remains and raise a monument to their great countryman, who lies buried at Ravenna. It was on a petition to Leo X. to that effect that Michael Angelo in 1519 offered to undertake the work, adding the following prayer:—"*Io Michel Angelo, scultore, il medessimo à Vostra Santita supplico, offrendomi al Divino Poeta fare la sepoltura sua chondecente, e in loco onorevole in questa citta.*" How much the arts have to regret that this petition was not listened to! Beyond the third chapel, with a painting of Christ going to Mount Calvary, is Alfieri's monument, by *Canova*, erected at the expense of the Countess of Albany; and beyond the fourth, with a painting of Christ shown to the people, that of Machiavelli, by *Innocenzo Spinazzi*, raised in 1787, from a subscription set on foot by Earl Cowper: beyond the fifth, which has a painting of Christ in the Garden, that of Lanzi, the celebrated writer on Italian art, by *Gius Belli*. Further on is a fresco representing St. John the Baptist and St. Francis, by *Andrea del Castagno*, and a marble group of the Annunciation, by *Donatello*. Beyond the side door leading to the cloisters is the elegant monument of Leonardo Bruni, surnamed Aretino, from his birthplace, Arezzo.—"In the constellation of scholars who enjoyed the sunshine of favour in the palace of Cosimo de' Medici, Leonardo Aretino was one of the oldest and most prominent. He died at an advanced age in 1444, and is one of the six illustrious dead who repose in the church of Santa Croce, Madame de Staël unfortunately confounded this respectable scholar, in her *Corinne*, with Pietro Aretino: I well remember that Ugo Foscolo could never contain his wrath against her for this mistake." —*Hallam.* The monument is by *Bernardo Rosselini*. Above is a good bas-relief of the Virgin and Child by *Verrocchio*. Beyond this is the tomb of the botanist Michele (ob. 1737); and farther on that of the natural philosopher Nobili, erected by Leopold II., who had protected him in his exile. Over the altar, between these two monuments, is a painting representing the entrance of Christ to Jerusalem. Crossing to the opposite side of the church, in the N. aisle, and on the l. of the great entrance, is a large picture of the Descent from the Cross, by *Bronzino*. Near the side door is a monument to Giovanni Targioni, one of the most eminent naturalists of the last century, and that of Filicaja, which stood in the ch. of San Pietro Maggiore. Between the first and second chapels is the monument to Galileo, by *Foggini*, erected at the expense of the heirs of his favourite pupil Vincenzo Viviani, in 1737, nearly a centy. after the death of its illustrious occupant. Galileo was first buried in a corner of the chapel of SS. Cosimo and Damiano, within the convent, although he had expressed a desire on his death-bed that he should be buried alongside his pupil Viviani; and notwithstanding the efforts of the family of the latter to carry his dying request into execution, so vindictively inveterate was the feeling against his memory on the part of the clergy and the court of Rome, that permission to remove his bones into the ch. was only obtained on the accession of a Florentine pope, Clement XII. (Cor-

GROUND PLAN FOR EAST END OF SANTA CROCE, FLORENCE.



sini), in 1737. Notwithstanding this persecution, and with the Inquisition sitting in the very convent of Sta. Croce, one of the confraternity of St. Francis, whose name deserves to be handed down to posterity, Fra Gabriele Pierozzi, placed a bust of the philosopher, with an honorary inscription, over his first resting-place. Beyond the second chapel is the monument of Signorini, by *Ricci;* and further on that of Lami, the Florentine historian. Over the fourth altar is *Vasari's* picture of the Incredulity of St. Thomas, and beyond it the monument of Angelo Tavanti. Between the fifth and sixth altars is that erected by Leopold II. to his patriotic minister, Count Fossombroni, a poor work of art; the bust is by *Bartolini*, quite unworthy of the artist, and of the eminent man whose features it is intended to represent. Beyond the door leading out of the N. aisle is the tomb of C. Marsuppini, by *Desiderio da Settignano*, a fine example of what it is the fashion to designate as *Cinquecento* Italian art. The tombs of this class are of a very uniform type — a highly ornamented urn on which lies a recumbent figure; and, above, a medallion usually representing in relief the Virgin and Child. Marsuppini (b. 1399, d. 1453), chancellor or secretary of the republic of Florence, and one of the protégés of Cosimo de' Medici, enjoyed, while living, a high reputation for eloquence and ability. The picture of the Descent of the Holy Spirit is by *Vasari*. Beyond the 6th altar, and near the N. transept, are the monuments of the physician Cocchi, and of Raphael Morghen, the celebrated engraver, the latter in the Cinquecento style: it was erected in 1854 by his friends and pupils.

The eastern end of the church is not in its original state, having been altered by *Vasari*. It consists of a series of chapels, which contain some remarkable frescoes by early masters, though many have been effaced. In order to explain their contents more clearly, we have inserted a ground-plan sketch; referring to which, we will point out the principal objects of interest.

Beginning in the N. transept, A is the *Capella Salviati* (now *Aldobrandini Borghese*), which contains in the

recess *a* the monument of the Countess Zamoyska, of the great Polish house of Czartoryska; it is one of *Bartolini's* best works;—and one lately erected to the eminent natural philosopher Melloni. B is the Capella di SS. Ludovico e Bartolommeo; at 1, under a Gothic canopy, is the monument of a member of the Bardi family, to whom this, and several other chapels in Santa Croce, belonged. It corresponds in style of architecture with that in the San Silvestro Chapel, at D 4, but its sculptures are ruder. At 3 is *Donatello's* Crucifix, but covered over. It was one of his early works: and, being proud of it, he showed it with exultation to Brunelleschi, who told him, "che gli pareva che egli avesse messo in croce un contadino." — The sequel will be hereafter told at S. Maria Novella. Over a side door opening out of this chapel is a good Madonna and Child, by *Giotto*. C, the *Capella Nicolini*, is rich with fine inlaid and coloured marbles. Around the walls are grand statues of Moses (something like that by Michael Angelo on the tomb of Pope Julius II.) and Aaron — Humility — Modesty taming a Unicorn—Prudence, by *Francavilla*. The Sibyls, in fresco, by *Il Volterrano*, about 1560, are fine. The Coronation of the Virgin, by *Bronzino*, is a good picture, and interesting as having been left unfinished by the death of the artist. The Assumption of the Virgin by the same master is also good, though too dark and heavy in colour. D, *Capella di S. Silvestro;* at 4 is the tomb of Bettino (Ubertino) de' Bardi, with a fresco by *Giottino* mentioned in Vasari. The upper part is now destroyed, having been repainted. Nothing remains but the kneeling figure of Ubertino, and this is solemn and expressive, and evidently a portrait. At 5 is Christ laid in the Sepulchre, "given by some to *Giottino*. It has been repainted, but it is more in the style of *Taddeo Gaddi*. It particularly resembles the picture of the same subject attributed to him in the Accademia, both in conception and details, especially in the tomb, which in both is inlaid with painted marble panels of various colours. In the centre of the painted sepulchral urn in which the body of the Saviour is about being laid, is a medallion of a female figure in adoration, in the peculiar head-dress, bound under the chin, of which Taddeo Gaddi is so fond." At 6, on each side of the altar, are S. Romulus and S. Cenobius, much injured. At 7 are three frescoes, by *Giottino*, from the life of S. Silvester, but half effaced, and difficult to make out. They are agreeably grouped, and remind one of Giotto, in a way disadvantageous to Giottino, whose heads are at once more finished and have less life. He has, however, much power, and the expression of death in one or two of the bodies is true and fine. The central painting in the lower range, in which the saint is blessing two men kneeling, is perhaps the best of these frescoes.—E, *Capella dei Pulci;* over the altar is a good group of painted figures and terracotta statues by Luca della Robbia. The frescoes on the walls are by *Bernardo Daddi*, and represent the martyrdom of St. Lawrence on one side, and of St. Stephen on the other. The two chapels D and E contain fine painted glass. The chapel F, belonging to the Ricasoli family, and dedicated to S. Anthony of Padua, has been recently restored, and decorated with paintings by Sabatelli. In the next, marked G, there is nothing worthy of notice. The Toloschi chapel, now Spinelli, H, was formerly covered with frescoes by Giotto, but they have been irretrievably destroyed, and covered with modern paintings by Martellini. Behind the high altar is the Choir occupying the lofty tribune, on the walls of which are frescoes in 10 compartments by *Agnolo Gaddi*, representing the legends connected with the discovery of the True Cross, and on the vault the four Evangelists; the windows are filled with richly-coloured glass, but the beautiful stalls by Manno di Cori, which once existed here, have long since been destroyed. K, *Capella*

dei Bardi della Liberta. The whole of this chapel is covered with frescoes by *Giotto.* They had remained, like those in the adjoining one, under a thick coating of whitewash for many years, and were only laid bare in Oct. 1853 by the zeal, and at the expense, of one of the friars of the convent; they have, of course, been partially restored, but with much skill and judgment. These frescoes were painted between 1296 and 1304. They represent scenes in the life of St. Francis. Looking towards the altar, and on the l. in the upper compartments, we see St. Francis abandoning the world to follow a holy life; lower down St. Antony preaching to St. Francis and his brethren at Arles; and in the lowermost St. Francis, dead, is surrounded by his brethren weeping over him. In the l.-hand corner of this fresco Giotto has introduced portraits of Arnolfo and his father, the latter in a black cap. On the opposite wall, in the upper compartment, we see St. Francis presenting the rules of his order to Pope Honorius III.; lower down St. Francis before the Sultan, offering to walk through the fire if the Sultan and his followers would embrace Christianity; and below, the Confession of the Saint, surrounded by friars, and his dream. On each side of the window are paintings of St. Louis of Toulouse, St. Louis King of France, S. Elizabeth of Hungary, and Ste. Claire, all much restored and repainted; and in the circular spaces in the vault figures of St. Francis, Poverty, Charity, and Obedience. Behind the altar is a very interesting picture, always kept covered, *Cimabue's* portrait of St. Francis, of which Vasari says, "Lo ritrasse (il che fu cosa nuova in que' tempi) di naturale come seppe il meglio." The saint is standing, the face drawn full front, and very much in the Greek manner; it is much harder and more rude in drawing than Cimabue's Madonnas of the Academy and Sta. Maria Novella, and more rigid, yet with greater power and expression. The face is emaciated and severe, the corners of the mouth drawn down, the stigmata round and dark. Notwithstanding Vasari's assertion, it is more probable that this painting is by Magheritone, by whom there are similar ones in the churches of San Francesco at Pistoia and Pisa, and in the Museo Cristiano at the Vatican; in every case it is a very interesting specimen of early art. Round the picture is an interesting series of 20 small paintings, treated in a quaint, forcible, and delightful way, and rich in movement and composition. On the pier between this and the next chapel is one of the inscriptions in bronze to the memory of citizens of Florence who were killed during the war of 1849. This, and a similar one in a corresponding part of the ch., were removed, at the instigation of the Austrian military authorities, to the chapel in the Fortezza da Basso, from whence they were replaced here with great ceremony and rejoicing in June 1859. L, *Capella Peruzzi*, dedicated to St. John the Evangelist; the picture over the altar, representing the Virgin, S. Roch, and S. Sebastian, is by *Andrea del Sarto.* This chapel is also covered with frescoes by *Giotto* relating to the patron Saint, the two St. Johns, which were also, until lately (1862), covered with whitewash, and which have been uncovered at the expense of Cav. Peruzzi, present Minister of the Interior of the Kingdom of Italy, and owner of the chapel. On one side are subjects relative to the life of St. John the Evangelist, on the other to the Baptist. Looking towards the altar, on the wall to the rt., in 3 compartments, are represented—St. John the Evangelist composing his Gospel in the Island of Patmos; in the second, St. John resuscitating Drusiana, a beautiful and well-preserved composition, most of the figures in the different groups being evidently portraits; in the third range is the Evangelist ascending from the grave to heaven, where he is received by our Saviour and the Apostles. Upon the opposite wall, the subjects, all relative

to John the Baptist, are also arranged in 3 compartments. Above in the lunette, Zacharias receiving from the angel the announcement that he will be blessed with a son; below, the Birth of the Baptist, Elizabeth on one side, and the infant presented to Zacharias on the other; and lower still the Banquet at Herod's house, where Herod, seated at a table with two other guests, receives the head of St. John from a soldier: the daughter of Herodias playing on a violin is not unlike Perugino's treatment of similar subjects. On one side nearest the altar Salome is presenting the Baptist's head to Herodias on a platter. These fine paintings were found little injured; the colours are still brilliant; the best is the resuscitation of Drusiana; they have required little restoration, except the replacing the relief glories round the heads of the principal personages. M,—*Capella Ricardi*, formerly Giugni, purchased, some years ago, by the Buonaparte family; it was also covered with frescoes by Giotto, now irretrievably lost. The modern picture over the altar, representing the Assumption of the Virgin, is by Bezzuoli; in this chapel are the monuments of Julie Clary, the wife of Joseph Buonaparte, King of Spain, by Pampaloni; and of Charlotte Buonaparte, their daughter, the wife of the only brother of the present Emperor of the French, by Bartolini. The next, N, *Capella Soderini*, was painted by *Taddeo Gaddi:* the more modern pictures of San Lorenzo and S. Francis are by *Passignano* and *M. Rosselli;* the Lunettes of the roof by *Giovanni da S. Giovanni.* In the *Capella Velluti*, marked O on our plan, are strange legendary representations by the Giotto school. At 12, St. Michael and a Dragon, much in the manner of Spinello Aretino; and at 11 is some legend of an ox in a cavern at the top of a mountain, &c.; but it is difficult to form any opinion about their merits, as the chapel is very deficient in light. In P, the corridor leading to the sacristy, is a monument to the sculptor Bartolini, and No. 17 is the Crucifix, said to be that sent by Margheritone to Farinata degli Uberti, after his defence of Florence. The chapel Q, called *Capella dei Medici*, and also *del Noviziato*, dedicated to SS. Cosimo and Damiano, was erected for Cosimo Pater Patriæ by Michelozzi, and subsequently restored by Vasari. It contains several good paintings of the Giotto school. The pictures are numbered. No. 31, a picture of the Virgin and Child with Saints, in 5 compartments, bearing the date 1372, by *Neri di Bicci.* 33, the four great doctors of the Latin Church, with the symbols of the Evangelists above, probably by *Orcagna.* 23, a fine picture, probably by *Giotto*, representing the Madonna and eight full-length Saints, painted upon a gold ground. 22, St. Bernardino of Siena. 21, *San Giovanni Gualberte*, with his miracles on either side. And near the altar, 27, St. Augustin. A beautiful *Communicatorio* by *Mino da Fiesole*, formerly in the church of le Murate, and a handsome altar-front in coloured marbles in the cinquecento style, over which is a bas-relief representing the Virgin and Child, by *Benedetto da Rovezzano.* Over the altar is a good work of *Luca della Robbia;* it was to the rt. of this altar that the remains of Galileo lay neglected for nearly a cent. (p. 25.) A modern monument to a French lady, Mlle. Favreau, has been lately placed here. The bas-relief of the Ascent to Heaven of the deceased, with a view of Florence below, has been much admired. The SACRISTY, S, is rich in paintings, and little altered from what it was in olden times, except that the paintings by *Giotto*, which ornamented the doors of the presses, have been removed to the Galleria delle Belle Arti. The S. wall is covered with frescoes attributed to *Nicola di Piero Gerini*, and other pupils of Giotto, representing our Saviour bearing the Cross, his Crucifixion, Resurrection, and Ascension. The Rinuccini chapel, separated from the body of the sacristy by a handsome iron railing, is entirely covered

with frescoes now generally attributed to *Giovanni da Milano*, a pupil of *Taddeo Gaddi's*, representing subjects from the life of the Virgin and Mary Magdalen—the Nativity, the Presentation in the Temple, the Marriage of the Virgin, Salutation, &c., nearly repetitions of the paintings in the Baroncelli chapel. In the painting of one of the lower compartments, representing the dream of a merchant at Marseilles, the artist has introduced several portraits, amongst others that of F. Rinuccini, his hands hidden under his wide sleeves. On the curve of the arch are half-figures of the 12 Apostles, and on its piers 4 saints of the Franciscan order. The Ancona of the Virgin and Child, surrounded by Saints, over the altar, is also probably by *Giovanni da Milano*. There are 2 very good painted crucifixes, carried in processions, several pictures on the walls, and some good presses in Tarsia work in the Sacristy. Re-entering the ch. on the l., is R, the *Capella dei Baroncelli*. At 13 are some of the best frescoes of *Taddeo Gaddi*, in Florence. In the lunette, the Expulsion of Joachim from the Temple; and beneath, the Meeting of Joachim and Anna, the Birth of the Virgin, her Betrothal and Marriage. On each side and above the window of the chapel, the Salutation and Annunciation, with the Angel appearing to the Shepherds, and the Adoration of the Magi. At 14 is a dead Christ in marble, by *B. Bandinelli*, which partly conceals a fine tempera picture at 15, in 5 compartments, the Coronation of the Virgin in the central one, with numerous Saints in the others, by *Giotto*, inscribed with his name, and with a predella below. At 16 is a fine fresco, the Assumption of the Virgin, with St. Thomas before the empty Sepulchre below, by *Sebastiano Mainardi*, or *da San Gimignano*, from a cartoon of his master, *Ghirlandajo*. At 17 is a monument to one of the Martelli family; the sculptures on it are by *Niccolo da Pisa*. The chapel of the Holy Sacrament, T, contains the monument of the widow of the last Pretender of the House of Stuart, the Countess of Albany, who died at Florence in 1824, by *Santarelli*. In this chapel *Vasari* has painted the Last Supper over the altar. Two statues by *Luca della Robbia*, of St. Dominick and St. Bernardino, are good specimens of this style of sculpture. The paintings over the altar in the rt. aisle are—1. The Descent from the Cross, by *Salviati*; 2. The Crucifixion, by *Santi di Tito*; 3. Christ falling under the Cross, by *Vasari*; 4. Christ shown to the people; 5. Our Saviour tied to the column and scourged; 6. Christ with Disciples in the Garden, by *T. Spinazzi*; and, 7. The Entrance of the Saviour to Jerusalem, by *Cigoli* and *Biliverti*.

One work of art of great excellence remains to be noticed, the pulpit, by *Benedetto da Majano*. It is of red and white marble, and in the cinquecento style. The bas-reliefs are,—Pope Honorius III. confirming the Rules of the Order; St. Francis walking uninjured through the fire before the Sultan; St. Francis receiving the Stigmata; the Death of the Saint; the Martyrdom of Five Brethren of the Order in Mauritania. Underneath are five figures, Faith, Hope, Charity, Fortitude, and Justice. In the central nave, at V and W, have been recently placed two colossal groups; one by Bartolini, to the memory of Leon Batista Alberti, with a pedantic inscription by Nicolini; a poor work, left unfinished at the sculptor's death; the other, on the opposite side, by Santerelli, is a statue of the last descendant of Alberti, at whose expense both these memorials had been executed. Over the principal entrance, looking into the nave, is a bronze statue of St. Louis, Bishop of Toulouse, by *Donatello*; it formerly stood in a niche on the old façade of the ch.

Above, in a circle, are the letters I. H. S., originally placed on the front of this ch. by St. Bernardino of Siena after the plague in 1437. He was the inventor of these initials to denote the name and mission of our Lord, Jesus Hominum Salvator. Having remonstrated

with a maker of playing cards upon the sinfulness of his calling, the man pleaded poverty, and the needs of his family. "Oh," replied the saint, "I will help you;" and writing the letters I. H. S., he advised the card-maker to gild and paint these upon cards, and sell them; and they took greatly. St. Bernardino then travelled the country, putting up I. H. S. wherever he went.

The crypt, which occupies all the space under the choir and transepts, containing numerous graves and sepulchral memorials, has recently been cleared out; in it was buried Joseph Buonaparte until his remains were recently transferred to Paris. The Buonaparte family of San Miniato is said to have possessed a resting-place in Sta. Croce in former times.

Many of the glazed terracottas by *Luca della Robbia* are on the walls of the corridors of the conventual buildings. The *smaller refectory* contains a painting by *Giovanni di San Giovanni*, the Miracle of the Loaves and Fishes: the artist has introduced his own portrait, clad in a red garment. This chamber accommodates all the friars who now live in the convent; and they have let out the *Great Refectory* as a carpet manufactory, the entrance to which is from the corner of the Piazza di Santa Croce. Yet here the whole western wall is covered by well-preserved frescoes by *Giotto* and his school. They are divided into 6 compartments; at the bottom is the Last Supper,—"a grand and solemn work;" above, in the centre, are the Root of Jesse, and Christ on the Cross, with groups of Saints and the two Marys, and on each side subjects relative to St. Francis and St. Louis. The cloisters are interesting, having been turned by the friars into a burying-ground, from which, in the face of a law forbidding intramural interment, they derived considerable profit, a great drawback to the sanitary state of this quarter of the town. Almost every stone bears a memorial, an armorial bearing, or an inscription. The paintings of the life of St. Francis are not without interest. In the outer cloister is the chapel of the Pazzi family, built by *Brunelleschi*, 1420, in the form of a Greek cross, showing remarkable correctness in its classical details, as well as originality in their combination. This chapel contains, beneath its undecorated dome, the 4 Evangelists, and on the walls the 12 Apostles, &c., in terracotta, by *Luca della Robbia*. The angels in marble, over the entrance, supporting the Pazzi arms, are by *Donatello*. The monument of Gastone della Torre, patriarch of Aquileja, on the stairs leading to the ch., is attributed to *Agostino da Siena*. The N. side of Santa Croce was once surrounded by an arcade, now walled up and converted into shops; the only part preserved open is the entrance to the church near the N. transept, in which are two tombs of the 14th century; one of Francesco de' Pazzi, attributed to *Nino* the son of *Andrea Pisano;* the other, of ruder workmanship, is that of Alamanni dei Caraccioli, ob. 1337. A considerable portion of the conventual buildings have been recently applied to government offices of the Administration of the Public Debt.

The *Piazza of Sta. Croce* is regular and spacious. On the rt.-hand side, when looking to the church, is the *Palazzo of Niccolo dell' Antella*, the lieutenant or deputy of Cosimo II. in the academy of design. It is covered with frescoes, remarkable, besides their elegance, for having been executed in 27 days, in 1620. The subjects are mythological and allegorical; faded, but of merit, being by the best artists who flourished at that period.

The colossal statue of Dante in the centre of the Piazza, by Pazzi, was erected in May, 1865, on the occasion of the sexcentenary anniversary of the poet's birth: although rather affected in style and too colossal for its situation, it is a good specimen of modern sculpture. The poet holds a copy of the 'Divina Commedia;' at his foot stands an eagle, the emblem of his political party, the Ghibellines; round the pedestal are the armorial shields of the several cities of Italy; and at the

angles the Lions of Florence bearing shields on which are inscribed the names of his works—'La Monarchia,' 'La Vita Nuova,' 'Il Convito,' and 'Del Volgare Eloquio.'

The democracy of Florence established its power in the Piazza di Santa Croce, in the year 1250. The government of the state had been vested by Frederick II. in the Ghibelline nobles, to the exclusion of all others. This oligarchy imposed heavy taxes; and the Uberti in particular had given great offence by their pride. A sudden tumult arose; and the goodmen, as they are styled by Villani, assembled here, with the determination of taking the power into their own hands, which they accomplished without the slightest resistance. Having made themselves *people*, according to the expressive term of the Chronicles, and so well and forcibly rendered by Hallam as "a resolution of all derivative powers into the immediate operation of the popular will," they elected Uberto di Lucca as *Capitano del Popolo*, and twelve military chiefs, or *Anziani del Popolo*, the leaders in arms of the citizens. Up to this period the Florentines were subject to the Emperor: from this revolution dated the free institutions and liberties, consolidated by that of 1280, followed by the institution and election of the Priori.

Ch. of *Santa Felice* (a little beyond the Piazza de' Pitti, at the corner of the Via Romana and the Via S. Agostino). It contains an altarpiece, in the 3rd chapel on l., by *Salvator Rosa*, Christ and Peter walking on the sea; in the 1st chapel on l., Saints, by *Dom. Ghirlandaio*; and an Ancona of 4 Saints, by the school of *Giotto*, in the 6th chapel on l.

Ch. of Santa Felicità, at the S. side of the Ponte Vecchio, on entering the Via dei Guicciardini—a handsome building of the 18th century (1736), erected on the site of a very early Christian oratory. Being the parish ch. of the Court, it is kept in good order; it consists of a nave and transept. The first chapel on rt., belonging to the Capponi family, and which existed before the present edifice, is from the designs of Brunelleschi; it contains a Descent from the Cross, by *Pontormo*. Of the 4 Evangelists in the circular lunettes beneath the cupola, 3 are by the same painter, the 4th by *Bronzino*. The huge crucifix in the 4th chapel is by *Andrea da Fiesole*. The Madonna with 4 Saints, in the 5th, is by *Taddeo Gaddi*. In the elegant sacristy, opening out of the rt.-hand transept, and which is attributed to Brunelleschi, are a Madonna and Child by *L. di Credi*, and a curious painting of Sta. Felicità by *Spinello Aretino*. The Nativity, one of the 3 pictures in the choir, is by *Santi di Tito*; the Assumption of the Virgin, with the two St. Catherines, in the l. transept, by *B. Franceschini*; and the Assumption, with other paintings, in the 1st chapel on l., by *Pocetti*.

In the small piazza in front of this ch. is a column, on which stood a statue of St. Peter Martyr, raised by the Rossi family, one of whom had served under that sanguinary fanatic in his persecution of the Paterini. The sepulchral monument to Cardinal de' Rossi, under the portico of the ch., is by *Baccio da Montelupo*.

S. Firenze, a large decorated ch. of the 18th cent., in the piazza of the same name, behind that of the Signoria: it contains no works of art of importance. The extensive conventual buildings, formerly tenanted by the Oratorians, have been converted into the Offices of the Ministry of Public Instruction, since the transfer of the capital of Italy to Florence.

Ch. of San Lorenzo. The front is still a mass of rough masonry. The drawings by *Michael Angelo*, for the completion of the front, are in the Buonarotti palace (p. 58). The original basilica was, perhaps, the oldest sacred edifice in the city: it was consecrated by St. Ambrose in 393; but, having been greatly damaged by fire in the 15th centy., it was determined that it should be rebuilt in a better style. The person employed, and whose name Vasari conceals, was an amateur architect: "uno che si andava dilettando di architettura per passatempo." Some portions were raised, when Giovanni de' Medici re-

quested *Brunelleschi* to give his opinion of the building: the latter very openly spoke out, and exhorted his patron to contribute influence and money for the purpose of erecting a more appropriate temple. The architect spoke to a willing listener; and by the voluntary contributions of the Florentines, of which Giovanni, and afterwards his son Cosimo, bore the greatest part, the present church was begun, the first stone having been laid in 1425. The columns of the nave, in *pietra serena*, are finely proportioned. Brunelleschi did not live to complete the building, and hence some alterations were made which have been found fault with. Among the additions are the ornaments, with the elevations of the two doors of the Sagrestia Vecchia, by *Donatello:* the raised space at the lower end of the ch. is attributed to Michael Angelo: the altars of the several chapels are of more recent date.

There are two fine oblong pulpits in the nave, executed, after the designs of Donatello, by his pupil *Bertoldo*. The subjects of the bronze bas-reliefs on them represent the Passion and Resurrection of our Lord. The finest are the Descent from the Cross, and the Entombment. Behind the pulpit, on the l. side of the nave, is a large fresco of the Martyrdom of S. Lawrence, by *Ang. Bronzino;* and over the door near it, leading to the cloister, a richly sculptured Cantoria or music gallery. In the rt. aisle is the sepulchral monument lately erected to Benvenuti the eminent painter, who executed the frescoes in the Medicean chapel. In the chapel of the rt. transept is an elegantly sculptured *communicatorio* over the altar, by *Benedetto da Rovezzano*, with the huge sepulchral urn in red porphyry of the wife of Leopold II.; and in a chapel out of the l. transept, a modern tomb of a Countess *Ferrari Corboli* by *Dupré*.

In the pavement before the high altar is the sepulchral memorial of Cosimo de' Medici, or Cosimo il Vecchio, who died Aug. 1st, 1464, bearing on it the title of "Pater Patriæ," bestowed upon him by public decree in the year after his decease. It consists of a circular space, inlaid with red and green porphyry and marbles, marking the spot under which his remains lie. The high altar, recently put up, is a rich but monotonous mass of *pietra dura* work: from the choir behind it, open bronze gates, leading into the Capella dei Depositi.

The *Sagrestia Vecchia* was designed by *Brunelleschi* before it was settled that he should rebuild the whole church. The bas-reliefs, the four evangelists, and the elevations of the doorways, are by *Donatello*. In the cupola over the altar is a singular allegorical painting, constellations, planets, the moon in Taurus, and the sun in Cancer. The marble screen before the altar is very handsome. The sarcophagus, in the centre of the pavement, of Giovanni di Averardo dei Medici (died 1428), and of his wife Picarda, the parents of Cosimo il Vecchio, and the founders of the greatness of the family, is also by *Donatello*. The tomb is elegant, but unfortunately in a measure hidden by the table placed over it. Near the door, but better seen from the chapel in the adjoining transept, is the costly monument by *Andrea Verrocchio*, erected in 1472 by Lorenzo and Giuliano de' Medici to the memory of Piero and Giovanni, their father and uncle: the bodies of Lorenzo and Giuliano were deposited in it in 1559. Round the sarcophagus, composed of an urn of red porphyry, are fine bronze festoons of foliage. A cabling, in bronze, over the monument, is also a noble specimen of the perfection of metal-work in the 15th centy. The bust of St. Lorenzo over the door is by *Donatello*. That of Cosimo Pater Patriæ is by a contemporary sculptor.

In the *Sagrestia Nuova*, or *Capella dei Depositi* (which opens out of the rt.-hand transept, and to which admittance can be obtained from 9 a.m. to mid-day), erected by Michelangelo, we have a building planned for its monuments, and the monuments executed for the building which con-

tains them. The monuments are those of Giuliano and Lorenzo de' Medici. Giuliano was the third son of Lorenzo the Magnificent, younger brother consequently of Leo X., and father of Cardinal Ipolito: he was created Duc de Nemours by Francis I., and died in 1516, in his 37th year: the allegorical figures on his monument represent Day and Night. Lorenzo, the son of Pietro, and grandson of Lorenzo the Magnificent, was created Duke of Urbino by his uncle Leo X. In 1518 he married Madeleine de Boulogne, of the royal house of France: the sole fruit of this union was Catherine dei Medici, afterwards the queen of Henry II. He died in 1519, surviving the birth of his daughter only a few days. "The statue of Lorenzo is seated. He is represented absorbed in thought. He rests his face upon his hand, which partially covers the chin and mouth. The general action is one of perfect repose, and the expression that of deep meditation. It is impossible to look at this figure without being forcibly struck with the *mind* that pervades it. For deep and intense feeling it is one of the finest works in existence. It has been well observed of this statue that it has no resemblance to the antique, but it rivals the best excellences of the ancients in expression combined with repose and dignity."—*Westmacott jun.* The figures reclining at his feet are intended to represent Aurora and Twilight, or Morning and Evening.

The merit of these sculptures was fully appreciated when they first appeared. Flaxman says of them, "These recumbent statues are grand and mysterious; the characters and forms bespeak the same mighty mind and hand evident throughout the ceiling of the Sistine Chapel and the Last Judgment." They are praised in prose and in verse, and the *Notte*, in particular, suggested to Giovanni Battista Strozzi the elegant quatrain—

'La Notte che tu vedi in si dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme, ha vita:
Destala, se nól credi, e parleratti."

Michelangelo replied with equal, perhaps superior, elegance—

"Grato m' è 'l sonno e più l' esser di sasso;
Mentre che il danno, e la vergogna dura
Non veder, non sentir m' è gran ventura;
Però non mi destar; deh parla basso."

"Nor then forget that Chamber of the Dead,
Where the gigantic shapes of Night and Day,
Turned into stone, rest everlastingly;
Yet still are breathing, and shed around at noon
A twofold influence, only to be felt—
A light, a darkness, mingling each with each,—
Both, and yet neither. There from age to age
Two ghosts are sitting on their sepulchres.
That is the Duke Lorenzo, mark him well!
He meditates, his head upon his hand.
What from beneath his helm-like bonnet scowls?
Is it a face, or but an eyeless skull?
'Tis lost in shade; yet, like the basilisk,
It fascinates, and is intolerable.
His mien is noble, most majestical!
Then most so, when the distant choir is heard
At morn or eve" ROGERS.

In addition to the works above referred to, in the Capella dei Depositi is a remarkable unfinished group of the Virgin and Child, by Michelangelo.

"The Madonna and Child on the N. side of this chapel is simple, and has a sentiment of maternal affection never found in the Greek sculpture, but frequently in the works of this artist, particularly in his paintings, and that of the most tender kind."—*Flaxman, Lect. X.*

The statue of San Damiano on the Virgin's rt. is by *Raffaello da Montelupo*, that of St. Cosimo by *Frà Giov. Angelo Montorsoli*, assisted by *Michael Angelo*. Behind the altar of this chapel is the sepulchre of Grand Duke Ferdinand III.

The *Medicean Chapel* (which is at the back of the choir, and is entered from the chapel on rt. of the high altar) is an illustration of the old story of the painter who, being unable to represent Venus beautiful, covered her with finery. The first stone was laid in January, 1604, the architect being Giov. dei Medici, and afterwards Matteo Nigetti. Its founder, Ferdinand I., intended the building for the actual reception of the Holy Sepulchre. In 1603 there arrived at Florence a mysterious personage from the East,

styling himself Faccardine, Emir of the Druses. This emir, now he was on Christian ground, revealed the fact that he was a descendant of the "Pious Goffredo," and, as such, entertained an hereditary hatred against the Turks; and he offered his aid to the Grand Duke to enable him to acquire (i. e. to steal) the most revered relic of Christendom. When Faccardine returned to Jerusalem in 1604, a small fleet of galleys was despatched to the coast of Syria, under the command of the captain-general, Inghirami; and Faccardine and his confederates actually found means to enter the church, and to begin their operations for detaching the sepulchre, when, being discovered by the "malice" of the Greeks, they were compelled to take to flight, leaving the marks of the saw. The ill success of the intended larceny was viewed as a great misfortune. Cosimo II. converted the building into the cemetery of the grand ducal family.

The walls are entirely covered with the richest marbles and *pietre dure*,—jasper, chalcedony, agate, lapis lazuli, and still more precious stones, composing the Florentine mosaic of *pietre commesse*, of which the materials are entirely different from that of the modern Roman mosaic. In the Roman mosaic the colours are artificial, it being formed of little pieces of opaque glass, called "smalto." In the Florentine mosaic no colours are employed, excepting what are natural to the stone; and the varied tints and shading are formed by a judicious adaptation of the gradations which the material affords. By means of these only, graceful and elaborate representations of flowers, fruit, ornaments, &c., have been produced. Marbles and jaspers of brilliant colours, being, of course, very valuable, are only used in thin slices, like veneer, about ¼ of an inch thick. The process is extremely tedious, and therefore expensive; the pattern is drawn on paper; each piece is then cut out and drawn on the stone chosen. The stone is sawn by means of a fine wire stretched by a bow and with emery powder, and is worked down with emery at a wheel until it fits exactly; it is then joined to the other pieces by being set in a backing of white cement about ¼ inch thick; when the work is completed this cement is planed down even, and a slab of slate put at the back. Some of the works now in hand in the Grand Ducal manufactory, and intended for the high altar of this chapel, will be the most beautiful specimens yet produced.

The armorial bearings of the principal cities and states of Tuscany incorporated in the dominions of the Medici, which range round the chapel, are examples of the richness of this work. The red *Giglio* on the shield of Florence is the most elegant of the coats. It is delicately and elaborately formed of different hues of coral and cornelian, inlaid so as to represent the relief and the shading of the flower, which is evidently, like the fleur-de-lys of France, no *lily*, but the three-petaled *iris*, which still grows on the walls of Florence. All the bearings, as before observed, are natural-coloured stones; the giallo antico standing for *or*, lapis lazuli *azure*, rosso antico *gules*, &c. &c. In only one instance is help given by art. It is in the case of the Lion argent of Pienza, which, formed of semi-transparent alabaster, has, beneath it, a shading on the ground, which shows through the stone.

The Medicean cenotaphs are, in splendour of material, in accordance with the mausoleum which encloses them; they are formed of red and grey granite. The only statues yet placed on the tombs are those of Ferdinand I. (died 1610), modelled by *G. da Bologna*, and cast by *Pietro Tacca*, and of Cosimo II. (d. 1620), by *Pietro Tacca* alone, and which as a work of art stands pre-eminent. The cushion upon which the grand ducal crown is placed is of the most wonderful workmanship, inlaid not merely with *pietre dure*, but with precious stones. The grand ducal crown, which differs in shape from all other European crowns, was the fancy of Pope Clement VII., when he invented the title of "Grand Duke." The roof, divided into 8 compart-

ments, surmounted by as many hexagonal lunettes, is covered with frescoes executed between 1828 and 1837, by the late director of the Academy, *Pietro Benvenuti*, representing, commencing from the E. side, 1, the Blessing given to Adam and Eve by the Almighty; 2, The first Sin, Eve giving the fatal Apple to Adam in the Garden of Eden; 3, the Death of Abel; 4, the Sacrifice after the Deluge by Noah; 5, the Nativity of our Lord; 6, his Crucifixion; 7, the Resurrection; and 8, the Last Judgment: in the hexagonal spaces are paintings of Moses, Aaron, David, St. John the Baptist, St. Matthew, St. John the Evangelist, and St. Mark. The bodies of the Grand Dukes are contained in a crypt below. The Medicean chapel and the *Sagrestia Nuova* may be seen from ten till four o'clock, the custode being then in attendance, the entrance being from the Via delle Cantonelle.

The Church of San Lorenzo has recently undergone a thorough restoration; it is intended to decorate the unfinished façade after the design left by Michel Angelo.

The cloister on the S. side of the church is small and regular. Here is the tomb of Paolo Giovio, Bishop of Nocera, who died in 1552, an eminent writer on history and historical biography. The statue on it is by *Francesco di San Gallo*. From this side of the upper cloister opens on l. by narrow staircase on entering the ch. the entrance to the celebrated

Mediceo-Laurentian Library (Biblioteca Mediceo-Laurenziana). A noble but unfinished vestibule, designed, like the rest of the building, by *Michael Angelo*, leads into the library. Some variation was introduced in this portion by *Vasari*. The library itself forms a long and lofty gallery, of which the effect is improved by the fine stained glass windows, from the designs of *Giovanni da Udine*. In each of these the armorial shield of Clement VII. is introduced. The terracotta pavement, with its grotesque but elegant patterns, in brown, red, and yellow, was laid down after the designs of *Il Tribolo*. The Rotonda attached to the library was finished in 1841, by the architect Poccianti.

The Mediceo-Laurentian Library is a noble monument of the zeal of the family of Medici in the advancement of learning. It has undergone many vicissitudes. It was begun, as is well known, by Cosimo, whose wealth, and extensive mercantile intercourse with different parts of Europe and of Asia, enabled him to gratify his passion for collecting the remains of the ancient Greek and Roman writers with peculiar success. When Piero, the unlucky son of Lorenzo, provoked the vengeance of the people, this library, with difficulty saved from destruction, was purchased by the Republic in 1496. The government, however, sold it to the convent of San Marco. When the Dominicans fell into trouble, on account of Savonarola, the library was taken from them and removed to the Palazzo Pubblico. The friars soon afterwards recovered it, however (1500): but, being much in debt, they in their turn sold the collection to Cardinal Giovanni de' Medici, afterwards Leo X., who deposited it in his palace at Rome. It then passed to Cardinal Giulio de' Medici (Clement VII.), who determined to restore the collection to Florence, as the proudest portion of the Medicean inheritance, and he accordingly founded this edifice to receive it, for which Michael Angelo furnished the designs. At the death of Clement VII. (1534) it remained incomplete, and the manuscripts were abandoned to dust and decay, until the building was finished, while Michael Angelo was living in his old age at Rome. They were arranged and placed under proper care by Cosimo I.

Great additions have been made to the original Medicean collection by Cosimo's successors, by whom have been added the MSS. of the Gaddi library; those collected by the Senator Carlo Strozzi; those of the private library of the Grand Dukes, and of the Lotaringico-Palatine library; the oriental manuscripts illustrated by Assemann Archbishop of Apamea; the Biscioniani,

Segnani, and Scioppiani MSS.; and those which were found in the monasteries suppressed prior to the French invasion. Count Angelo d'Elci (1841) gave his valuable collections of Editiones Principes; Franc. Xav. Redi, the last of the family, bequeathed the MSS. of the celebrated Franc. Redi (1626-1698); and the Cav. Fabre, the painter, deposited here the manuscripts of Alfieri, as well as many printed Greek and Latin classics, containing marginal comments or translations by that great poet, which he had inherited from the Countess of Albany. The Marquis Luigi Tempi has also deposited here some valuable contributions from his own library, including one of the finest copies of the Divina Commedia. This library now contains upwards of 9000 manuscripts. In mere numbers many are larger, but none, the Vatican excepted, so important. It is particularly rich in works in Hebrew, Arabic, Syriac, Coptic, Greek, and Latin, and of the great Italian writers of the 14th, 15th, and 16th centuries. There is a catalogue of the Arabic, Persian, Syriac, and other oriental MSS. by Assemann, in 1 vol. folio, 1742; one of the Hebrew and Rabbinical MSS., by the librarian Biscioni, published in 1752; and one of the MSS. in Greek, Latin, Italian, and other modern languages, by Bandini, printed at Florence in 11 vols. folio, 1764-1793. The continuation is being executed by the present librarian. Suspended at the end of each desk is a tablet, containing the titles of the several MSS. beneath. Among the sights for the comparatively unlettered visitor of the collection are the following:—The celebrated Medicean Virgil, the earliest MS. of the poet, revised by Tertius Rufus Asterius Apronianus, about A.D. 494, containing the whole works, with the exception of a few leaves of the Bucolics. The numerous corrections which it contains attest the care with which it was collated. The earliest MS. of the Pandects of Justinian, captured by the Pisans when they took Amalfi (1135). It has been generally believed that this discovery led to the study of the Roman law in modern times, and to its general adoption in the jurisprudence of many countries of Europe. This MS. was preserved at Pisa with as much veneration as if it had been the Palladium of the Republic. Every three months it was visited by a deputation of the magistracy: and when, after the fall of Pisa, it was removed to Florence in 1411, equal veneration long continued to be rendered to it. Tapers were lighted, monks and magistrates stood bareheaded, as before holy relics, and the books were opened beneath a silken pall. The work is written in a bold and beautiful character, "is composed of two quarto volumes, with large margins, on a thin parchment, and the Latin characters betray the hand of a Greek scribe."—*Gibbon.*—Two fragments of Tacitus. The first contains, in a most cramped and difficult Lombard character, the first five books of the History, and the last six of the Annals. Some antiquaries place its date as high as 395; but it belongs more probably to a much later period; some say as late as the 11th century. The second, brought from the monastery of Corbey, in Westphalia, was purchased by Pope Leo X. from the discoverer Arcimboldi, for 500 golden florins. This MS., which is more legible than the preceding, may be as old as the 6th century, and is the only MS. which contains the first five books of the Annals.—A Quintus Curtius of the 10th century is the earliest text of that Latin writer.—The Divina Commedia: The transcription of this manuscript was completed, as appears by the colophon, on the day when the "Duke of Athens," Walter de Brienne, was expelled, 1343, or twenty-two years after the death of Dante.—The Decameron, transcribed in 1384, from the autograph of the author, by Francesco Mannelli, his godson, consoles the Italian scholar for the loss of the original. It contains some whimsical marginal notes, and the orthography differs widely from that of the modern editions.—A copy of Cicero's Epistles, Ad Familiares, is from the pen of Petrarch; some of his letters, and his autograph signature upon the first page of his Horace, are also shown. The handwritings are totally dissimilar.—Terence, from the hand of

Politian.—A copy of the celebrated letter of Dante in which he rejects the conditional permission to return to Florence.—Unpublished writings of Ficino. —A versified description of the poet's person in a MS. of Dante of the 15th century.—Some of the Syriac MSS., particularly the Gospels of the date 586, from the monastery of St. John at Zagba in Mesopotamia, contain illuminations which are fine specimens of Byzantine art. In the *Canzoniere* are portraits of Laura and Petrarch, of the 14th century.—The *Evangeliarium Aureum*, from the Cathedral of Trebizond. —A missal of the 14th century, with illuminations by Don Lorenzo, a Camaldolese monk.

The Laurentian Library (opens from the upper cloister by a fine unfinished vestibule) is open daily, except on festivals, from 9 till 3. The assistant will expect a small gratuity. The chief librarian is generally in attendance, and those who wish to consult or use the manuscripts will experience, as in the other public establishments of this city, all the facilities they can desire.

At the N. E. corner of the Piazza, in front of the church of S. Lorenzo, is the unfinished sitting statue of Giovanni de' Medici, or delle Bande Nere, the father of Cosimo I., by *Bandinelli*. In the principal bas-relief on the pedestal, which represents Giovanni pronouncing sentence on a group of captives, the artist has introduced a figure carrying off a hog; this is one Baldassare Turini of Pescia, against whom Bandinelli had a grudge, and whom he has thus handed down to posterity. Giovanni de' Medici died in the service of Francis I. (1526), having previously attached himself to the Imperialists. The statue was placed here only in 1850, having remained until then in the Palazzo Vecchio.

Church and Convent of San Marco.—The Dominicans of the "strict observance" were introduced here in 1436, by the authority of Pope Eugenius IV.; the Silvestrini, a branch of the monks of Vallombrosa, who had before then occupied the convent, having fallen into bad repute. The Dominicans long continued highly popular. Cosimo de' Medici promised 10,000 scudi towards the re-erection of their church and monastery, and spent 36,000. The designs for both church and convent were furnished by *Michelozzo*. All the buildings, however, have been much altered, and the church exhibits little of the original design. The front was completed in 1777 from the designs of *Fra. Giov. Pronti*. The architectural decorations of the altars, and the Salviati Chapel (1588), dedicated to *Sant' Antonino*, on the l. hand at the end of the nave, were designed by *Giovanni di Bologna*. The statue of the Saint, in the act of benediction, is by the same artist. St. Thomas, St. Anthony the Abbot, St. Philip, St. John, St. Edward, and St. Dominick, are by *Francavilla*, his pupil, and from his designs. The three Angels over the altar, and the bas-reliefs in bronze, are by *Portigiani*. The paintings in chiar'-oscuro on a gold ground beneath the archivolts supporting the cupola are by *Bronzino*. The two large frescoes upon the walls of the antechapel, representing, one, the funeral procession, the other, the burial of St. Antonino, are by *Passignano*. In the front of them are naked figures, which seem to have been introduced by the artist solely to show his skill in drawing. In the same transept is the *Chapel of the Holy Sacrament*, begun in 1678, by *P. F. Silvani:* the walls and pavement are of coloured marbles. Here are five large paintings relating to the institution of the Sacrament of the Eucharist, either in history or in type, such as the Falling of the Manna (*Passignano*), and the Sacrifice of Isaac (*Jacopo da Empoli*),—Our Lord with the Apostles, by *Santi di Tito*, and finished by *Tiberio* his son. At one end of this chapel is the monument of Prince Poniatowski, nephew of Stanislaus the last King of Poland, a poor production as a work of art. The church also contains, in the 3rd chapel on the rt., a fine Virgin enthroned, with the Donatarii and 4 Saints, by *Fra Bartolomeo*.—Of older art is a singular Madonna and two Saints in mosaic,

upon a gold ground, encrusted in the wall of the *Capella Ricci*, the 4th on the rt.-hand side of the nave. The central portion alone is ancient: it represents the Virgin in the attitude of adoration, with uplifted hands, as we see on some of the most ancient Christian paintings in the Catacombs. The saints, Dominick and Raymundus, and angels, on either side, are of a much more recent date. The mosaic of the Virgin is not only remarkable as a work of early art, but as one of the ancient mosaics in St. Peter's at Rome, where it had been placed by John VI. A.D. 703. It was brought here in 1609, from the ruins of the old Basilica, when it was demolished to make way for the present structure. A crucifix by *Giotto*, painted on wood, with a gold ground, now over the principal entrance to the church, drew all Florence to see it when it was first brought to this convent; and it is said to be the very production which established his popular reputation above that of his great predecessor Cimabue.

"O vano gloria dell' umane posse
Com' poco verde in sula sima dura,
Se non è giunta dall' etati grosse!
Credette Cimabue nella pintura
Tener lo campo; ed ora ha Giotto il grido,
Si che la fama di colui oscura."
Purgatorio, canto xi. 91—96.

In the l. aisle, between the 3rd and 4th chapels, are interred the three friends of Lorenzo de' Medici, Politian, Benivieni the poet, and Pico della Mirandola, the phœnix of his time, who died in 1494, at the age of 31; on the wall over his grave is an inscription which records the esteem in which he was held by his contemporaries.—On a little tablet below is that of Politian, in which his death is placed in 1494, on Sept. 22, ÆT. XL. Politian was one of those who,

"Dying, put on the weeds of Dominic,
Or as Franciscans think to pass disguised."

He was by his own request buried in the dress of the friars of this monastery.

The Convent (which since its suppression is open to visitors on presentation of an order from the Minister of Public Instruction or of Grace and Justice) contains the finest works of *Fra Angelico da Fiesole* (b. 1387, d. 1455), who was a member of this house. These paintings remained unjustly neglected for more than three centuries, and have been of late years almost as much over praised by the artists and admirers of the modern German school. Nevertheless there are in these works qualities which should not be overlooked by any one capable of appreciating art. Fra Angelico may be called the last and most perfect of the Byzantine school of painters, to whose style he added as much as a mind altogether nurtured in asceticism could do. He is without those beauties which are so conspicuous in Leonardo da Vinci and Raphael, but there are in his works a holiness and purity of expression which, perhaps, have never been surpassed by either of these great masters.

The works of *Fra Angelico* in this convent were formerly very numerous: many have perished or have been removed. The situations of those which remain are as follows:—In the outer cloister, in a lunette over the door leading into the sacristy, is St. Peter Martyr, with his finger on his lips, as imposing silence: opposite, under glass, is the fine Crucifixion, with St. Dominick at the foot of the cross: in another lunette, at the farther angle, is a Head of Christ. Opening out of the N. side of this cloister is the ancient chapter-house, containing the Crucifixion. On the rt. hand of the cross of our Lord (the two thieves being also represented) are the three Marys, St. Mark, St. John the Evangelist, St. Lawrence, St. Cosma, and St. Damiano. On the l., St. Dominick, St. Ambrose, St. Jerome, St. Augustine, St. Francis, St. Benedict, St. Bernard, St. Romuald, St. Bernardin, St. Peter Martyr, and St. Thomas Aquinas; the latter recognised by the sun upon his breast. All these figures are nearly upon one plane: the colouring is clear and bright, the drawing timid and incorrect. The expression of the countenances disappoints as to strength, but there is purity and

thoughtfulness in the heads. The dark red sky behind the cross is probably the red ground upon which, as in all the early frescoes, the blue sky, which has since fallen off, was painted. A border of arabesque compartments, in which are contained saints and patriarchs, the prophetic sibyls and the prophets, surrounds the picture. Beneath is a species of spiritual pedigree representing St. Dominick, in the centre, holding a branch in each hand, whence spring smaller stems with portraits in medallions of his most celebrated disciples and followers. Ascending to the first floor of the convent by a stair leading on rt. from passage between the 2 cloisters, and fronting the top of the stairs, is the Annunciation. Opposite to it is a Christ on the Cross, with St. Dominick kneeling. Farther on, upon the wall of the same corridor, is a Madonna and Child enthroned with four saints on each side. In three cells opening out of this are,—the very fine Coronation of the Virgin with 6 Saints; Christ's descent to the spirits in prison; the three Marys at the Sepulchre; and in that supposed to have been inhabited by Cosimo de' Medici, when he retired to San Marco for devotional purposes, and where Eugenius IV. slept when he consecrated the ch. in 1442, an Adoration of the Magi. A work, '*San Marco illustrato*,' has been recently completed, containing engravings of these paintings, forming a suite to the Galleria delle Belle Arti; the descriptions are by one of the members of S. Marco, Padre Marchese, author of a very interesting work on the Artists of the Order of St. Dominick.

The second, or great Cloister, was designed by *Michelozzo*. The frescoes in the lunettes represent the works and miracles of the life of St. Dominick. Some are real acts of charity, as when he offered himself as a slave to redeem the only son of a widowed mother; others are like dreams, real or waking, and perhaps were so. In the old refectory, now a lumber room, is a Last Supper, by *Dom. Ghirlandaio*.

Girolamo Savonarola was a brother of this convent. The papal chair was then polluted by Alexander VI. Savonarola loudly urged the reform of the Church, calling upon the faithful to come forth from the mystic Babylon. He was equally unsparing of his reproofs of the vices of his countrymen; and the huge piles, in which the works of Dante, Petrarch, Boccaccio, and Pulci were consumed,—causing the present scarcity of the early editions of their works,—testified his influence and his fanaticism. But the iniquitous Pope, as might be expected, was his implacable enemy; and his zeal, political as well as religious, raised up against him a whole host of relentless opponents. The convent of St. Mark was attacked by the infuriated multitude on Palm Sunday, 1498, and after a long and stout defence by the monks, the choir, then enclosed by a high wall, whither they had retreated, was stormed. Savonarola and two of his brethren, Fra' Dominico and Fra' Silvestro, were dragged forth, and thrown into the prison of the Palazzo Vecchio. Charges of heresy were preferred against him. He was repeatedly put to the torture; the agony extorted a confession, which he retracted as soon as he was released from the rack; and on the 23rd May, 1498, he and his companions were hanged, and then burnt, on the Piazza della Signoria, and their ashes cast into the Arno. Previously to his execution he had been degraded.—"I separate thee from the Church militant," said the officiating priest. "But thou canst not separate me from the Church triumphant," was Savonarola's reply. So late as the last century there were many who honoured him as a saint and a martyr.

It was through the preaching of Savonarola that Fra Bartolommeo became a monk, and a member of this order. The convent now contains about seventy friars. The church of San Marco possesses an illuminated missal, attributed to Fra Angelico; and although Kugler supposes it to have been executed by one of his scholars under his eyes, several of the paintings in it are of the highest beauty.

San Marco has also its apothecary's shop (spezieria), which rivals that of Sta. Maria Novella. The ancient vases of majolica, or, as we call it, Raphael ware, constitute a great attraction to the curious in these matters.

In a hall opening out of the inner cloister of this convent the celebrated *Accademia della Crusca* now assembles. It arose out of the Accademia Fiorentina, founded in 1540, in consequence of a feud amongst the members: its first meeting as an authorised assembly was in 1582. Their object was the cultivation and refinement of the Tuscan dialect. Their pretension was that their business should consist in the separation of the fine flour from the bran, or *crusca*, and all their devices are in accordance. A boulting machine is their heraldic coat, with the motto, "Il più bel fior' ne coglie." The backs of their chairs were in the shape of a winnowing shovel; the seats represented sacks; every member took a name allusive to the miller's calling, and received a grant of an estate, properly described by metes and bounds, in Arcadia. Their first object was the selection of such writers as might justly serve as standards of language: these they have designated as "*Testi di Lingua*," and from these authorities the *Dizionario della Crusca* was compiled. By Leopold I. the Accademia della Crusca was united to the Accademia Fiorentina. It was revived, on its original plan, in 1814.

Ch. of *Santa Maria Maddalena de' Pazzi*, near the Porta Pinti. The ch., annexed to a then existing convent, was begun by *Brunelleschi*, and completed by *Giuliano di San Gallo*. The cloister, of the Ionic order, was also built by *San Gallo* (1479), copied from an ancient capital found in the ruins of Fiesole, and belonging apparently to the later period of the empire. It has been spoilt by bricking up many of the intercolumniations. In the chapel, near the entrance, is the Martyrdom of SS. Nereus and Achilleus, by *Poccetti*. The church has many paintings, of which the best are—St. Ignatius and St. Roch, by *Raffaellino del Garbo*; the Agony in the Garden, by *Santi di Tito*. The high altar, containing the body of the patron Saint, is very splendid, though not in good taste. In the Chapterhouse is a celebrated fresco by *Perugino*, one of his finest works: it represents the Crucifixion in the centre, with the Mater Dolorosa and St. Bernard on either side. The landscape is good; the blue of the sky, however, has been injudiciously restored. The adjoining convent has been converted into the offices of the Ministry of War.

Ch. of *Santa Maria Maggiore*, in the Via dei Cerretani, is one of the most ancient foundations in Florence; the present ch. dates from the 13th centy., and is supposed to have been erected by the Florentine architect Buono, of whom we have seen some works at Pistoia. The interior has been much altered by modern restorations; still it preserves traces of its pointed arches barbarously rounded to harmonise with the more recent tasteless decorations and chapels. On the two first piers on the rt. are some frescoes of saints painted by the early Florentine school, recently discovered under the whitewash; the best picture in this ch. is a St. Albert, 1st chapel on l., by *Cigoli*; and in the 4th on l. the Descent of the Holy Spirit, by *Passignano*. Brunetto Latini, the master of Dante, was buried here in 1294.

Ch. of *Santa Maria Novella* was the first establishment of the Preaching Friars in Florence. St. Dominick, the founder of this celebrated order, in the same year (1216) in which his institution was confirmed by Honorius III., sent a small detachment of them to Florence. About 1222 they were, after some removals, located in an ancient church, then outside the walls, the site of which is now within the present conventual buildings. The spacious church and cloisters, sacristy, refectory, and chapter-house, are included in the area then granted to the Dominicans by the magistracy.

The façade of the church is com-

pleted—a rare thing in Florence. It is composed of compartments of white and black marble, and is the most modern portion of the church; for, though begun in 1348, it was not finished till 1470. As it now stands, it is from the designs of *Leon Battista Alberti*. Inserted in the front are two curious astronomical instruments, by the Padre Ignazio Danti, astronomer of Cosimo I.—a quadrant for the observation of the solstices (1572) and an armillary dial (1574). The device of the swelling sail introduced upon the front was that of the Rucellai family, who defrayed a great part of the expense. The walls of a cloister extending from the rt. of the façade are composed of arches, under each of which is an ancient tomb, like those at Pistoia and Lucca. They were executed about 1300. From these sepulchres the neighbouring street has acquired its name of Via degli Avelli (street of the tombs). This outer wall, which had only been finished towards the Piazza di Santa Maria Novella, is now in progress of being carried round the whole of the E. side of the ch., and in excellent taste, towards the Piazza Vecchia (June, 1867).

The church, begun in 1279 from the designs of *Frà Ristoro* and *Frà Sisto*, brothers of the order, is a fine specimen of Italian Gothic. The campanile, a lofty tower in the Lombard style, with a spire, is attributed to the same architects. The building was completed in 1357 by *Frà Giovanni, Brachetti da Campi*, and *Frà Jacopo Talenti da Nepoziano*, both members of this community. Michael Angelo gave to this church the title of his bride. It is 322 ft. long, 88 ft. wide across the nave and aisles, and 203 ft. between the extremities of the transepts. The 7 pointed arches, which rest on the piers in the form of 4 engaged columns dividing the nave from the aisles, are of different widths. The roof is divided into 6 square compartments, and groined, without any decoration. The arrangement of the altars and chapels in the aisles was by Vasari and others, in the time of Cosimo I. The transepts are short, but have been prolonged to make room for two larger terminal chapels. Until recently the ch. of Sta. Maria Novella was one of the most remarkable of the ecclesiastical edifices of Florence, and a fine specimen of the good times of Italian Gothic; but here, as at the head-quarters of the Dominican order at Rome (Sta. Maria de la Minerva), the spirit of Restoration came over the friars of the adjoining convent to which it belongs, and who, having amassed a goodly sum by the sale of drugs, perfumery, and liqueurs, obtained permission of the government to apply it to a total restoration of the interior. The floor of brick was pulled up, and with it many slab-tombs of the historical families of Florence; the piers were bared of their numerous sepulchral monuments, which now gives a very bare look to the interior. The fine Cantoria or music-galleries, erected in 1500 by Baccio Agnolo, were pulled down and sold to the Museum at Kensington, and most of the sepulchral monuments in the aisles removed; the present barbarously gingerbread high altar set up, and the handsome Gothic sacristy bedaubed with gaudy colours. Perhaps in the whole list of ecclesiastical restorations there does not exist a more deplorable instance of monastic vandalism than has been perpetrated here by the architect Romoli, whose name merits to be handed over to the execration of every lover of the fine arts. Between the columns was a double line of marble slabs, with names of persons to whom the many fine slab-tombs in relief belonged, and which have disappeared.

There is much good stained glass in this church, the finest is the rose window over the entrance, representing the Virgin surrounded by angels. Over the principal door is a crucifix painted by *Giotto*. On the walls upon each side of the central door are two ancient frescoes, discovered during the recent repairs, under the whitewash:

one of the Crucifixion, with the *donatori*, or devotees at whose expense it was painted, on either side, which has been attributed to Masaccio; the other the Annunciation, by an inferior hand of the same period, with smaller subjects of the Nativity, the Adoration of the Kings, and the Baptism in the Jordan (all much restored). The ch. stands N. and S., the high altar being at the N. end. In the aisle on the rt. hand, entering by the principal door, are—1st altar, the Martyrdom of St. Lawrence; the monuments of Ippolito and Maria Venturi, by *Ricci;* further on, upon each side of the altar of St. Thomas of Canterbury, are monuments of members of the Minerbetti family of the 16th cent. At the end of the rt.-hand transept is the *Capella dei Rucellai*, in which is the celebrated picture by *Cimabue*, of the Virgin seated on a throne with the infant Saviour on her lap, and three angels on each side, painted upon a gold ground. It shows a marked improvement in drawing beyond the art of the time, and, when produced, it excited the highest admiration. While the painter was employed upon it, Charles d'Anjou passed through Florence, and was taken to see it; none had then seen the picture, but, profiting by the king's admission, all Florence followed; and, such was the wonder excited and pleasure given by it, that the quarter in which Cimabue lived acquired the name of *Borgo Allegri*, which it long retained. When completed the picture was carried from Cimabue's house to the church in triumphal procession. In the same chapel, on the side wall, is the Martyrdom of St. Catherine, by *Buggiardini*, some of the figures in which are attributed to Michael Angelo; and on the wall opposite, the tomb of the Beata Villana, by *Bernardo Rossellini*. This lady was widow of Pietro di Rosso, and, having died in 1360, acquired a reputation of sanctity, and was venerated by the Florentines, though she was not beatified by the Pope till 1824; the novelist Sacchetti, her contemporary, in a very singular letter or essay, in which he blames the indiscreet devotion of the common people, expressly adduces her example as one of misapplied veneration. In front is the tomb of Paolo Rucellai, and in the same transept is the handsome monument, consisting of an urn under a Gothic canopy supported by torse columns, of Bishop Tedice Aliotti (ob. 1336), by *Tino di Camaino*. The monuments near it are of Aldobrandini Casalcampi, who died in 1279; and of a Patriarch of Constantinople, who, being at the Ecumenic Council of Florence, died there in 1440. In the *Capella di Filippo Strozzi*, dedicated to SS. Philip and James (which is that next to the high altar on this side), behind the altar, is the Tomb of Filippo Strozzi, by *Benedetto da Majano*, consisting of an urn in black marble, under an arch, in the cinquecento style: the group in white marble over it, Angels worshipping the Virgin and Child, is arranged with the simplicity of an early picture. Great sweetness of expression, and finish, distinguish this work. It was this Filippo Strozzi who built the Strozzi palace. Here are four good frescoes by *Filippino Lippi* (1486). On the ceiling, Adam, Noah, Abraham, and Jacob, and on the side walls apocryphal miracles of St. John and St. Philip; on the l. St. John the Evangelist raising Drusiana, and over it his Martyrdom; on the rt. the expulsion of the dragon from the temple of Mars by St. Philip; and his death above in the lunette.

"The choir is entirely painted in fresco, by *Dom. del Ghirlandaio*, but cannot well be seen even at the best time (about 9 A.M., when there is a little reflected light from two upper windows in the transepts before the curtains are drawn). They well deserve more than one visit by any one interested in the progress of art. In these works there is a great step forward in shaking off the dry shackles of earlier art, and much naïveté and originality. The portraits of contemporaries, introduced in all these subjects as spectators, are parti-

cularly interesting, as well for their great character as their exceeding beauty and simplicity, particularly in many of the females. To the student in art also these frescoes are particularly interesting, Ghirlandaio being perhaps more facile in execution than any other of the frescanti."—*C. W. C.* These frescoes were executed at the expense of *Giovanni Tornabuoni*, to supply the place of others by Orgagna, which had become decayed. Michael Angelo was the pupil of Ghirlandaio, and some portions of them are traditionally reported to be by his hand. The subjects are—on the rt.-hand wall on entering the choir, the history of St. John the Baptist; on the l. that of the Virgin. Beginning at the lowest painting on the rt. of the spectator, in the first series, the subjects stand as follow:—1. The Angel appearing to Zacharias in the Temple. This fresco contains portraits of many of the painter's contemporaries. The 4 half-length figures conversing together at the side of the picture on the l. hand of the spectator are as follow:—the first on the right is Marsilio Ficino; the second, with a red cloak and a black band or collar, is Cristofano Landino; the figure on the l. is Gentile de' Becchi, Bp. of Arezzo; and between the 2 first, raising his hand a little, is Politian. On the opposite side are the portraits of members of the family of Tornabuoni. 2. The Salutation: the female figure, preceded and followed by two attendants, who walk behind Elizabeth, is Ginevra di Benci, celebrated as one of the beauties of her time. 3. The Birth of John the Baptist: it contains three beautiful whole-length female figures. 4. The infant John presented to Zacharias, who declares its name. 5. Preaching of John. 6. The Baptism in the Jordan. 7. The feast on Herod's birthday, and the dancing of the daughter of Herodias. On the opposite wall, beginning with the lowest picture on the l. hand of the spectator:—1. Joachim driven out of the Temple, his offering not being received on account of his being childless. Here, the four figures on the side nearest the window are portraits: the old man in a red head-dress is Tommaso, the painter's father. The one with his head uncovered, with his hand on his side, and wearing a red cloak over a violet-coloured tunic, is the painter himself. The figure behind is Bastiano Mainardi da S. Gemignano, his pupil and relative; and the other, turning his back, and with a red cap, is the painter's brother, David Ghirlandaio. There are also, in the opposite corner of the fresco, portraits of his contemporaries, including Pietro, Lorenzo, and Giovanni de' Medici, and his patron G. Tornabuoni. 2. The birth of the Virgin. This fresco contains a remarkably lovely group of 3 female figures tending the new-born infant; and in chiar'-oscuro, a bas-relief of children playing on musical instruments. 3. The Presentation of the Virgin in the Temple. 4. Her Marriage. 5. The Adoration of the Wise Men, the centre of which is effaced. 6. The Massacre of the Innocents. 7. The Death and Assumption of the Virgin, almost destroyed. In 4 compartments of the vault are the Evangelists: on the walls on each side of the great window are events from the lives of St. Dominick and St. Peter Martyr, St. John in the Desert, the Annunciation of the Virgin, and above, many of the patron saints of Florence; in the lower compartments are the portraits of Giovanni Tornabuoni and his wife, kneeling in the act of prayer. The tall triple Gothic window contains fine stained glass, the designs of which are principally by *Alessandro Fiorentino* (1491). The seats of the choir, with their handsome backs in tarsia, were designed by *Vasari*. The modern high altar of marble, ornamented with inlaid mosaics, is a very tasteless object; it is, however, better than the one it replaced, as it does not intercept the light from reaching the frescoes in the choir. In the next chapel, called the *Capella dei Gondi*, on the rt. hand, is the crucifix of wood, by *Brunelleschi*, which was executed by him out of rivalry with *Donatello*, when he upbraided the latter upon the

inelegance of his in Santa Croce. We are told by Vasari that, when Donatello saw this production of his rival, he was so surprised with its excellence, that, lifting up his hands in astonishment, he let go his apron filled with eggs and cheese for his dinner, all of which fell upon the ground, saying, —"To you is granted the power of carving figures of Christ; to me that of representing peasants."—"A te è conceduto fare i Christi, ed a me i contadini." The crucifix of Donatello is rigid and without expression, faults which he afterwards most ably corrected, this rivalry having doubtlessly led him to pay greater attention to expression in his subsequent works. In the *Capella dei Gaddi*, the Raising of the Daughter of Jairus is by *Ang. Bronzino;* the two bas-reliefs in marble by *Giov. dell' Opera;* the designs of the two tombs and of the altar-table by *Michael Angelo;* and the paintings on the ceiling by *Aless. Allori.* The *Capella de' Strozzi*, which is at the end of the l.-hand transept, and is entered by a flight of steps, is covered with frescoes of *Andrea Orgagna.* The Inferno, with the names of the sins and of the sinners, in Gothic capitals, has been entirely repainted. Opposite is the Paradise, with endless groups of Angels and of Saints in glory. Behind the altar is the Last Judgment, in which the satire of the middle ages is displayed; the figures on the l. hand being those of persons who in this world were most honoured — bishops, abbots, monks, nuns, nobles, knights, and ladies, intermixed with grotesque fiends, amongst which may be remarked a demon dragging a reluctant corpse out of the grave. The treatment of this subject is like that in the Campo Santo at Pisa, by the same painter. The picture over the altar is also by *Orgagna*, representing Our Saviour in the centre, with the Virgin presenting St. Thomas Aquinas to him, who receives a book on the rt., and St. Peter the keys, with, on either side, SS. Michael, Lawrence, Catherine, and Paul. On the Predella are 3 subjects—a friar celebrating mass; Christ rescuing St. Peter from shipwreck; a dead king, with an angel holding a balance, weighing the soul of the departed, with demons endeavouring to weigh down, and many other figures, all delicately finished. The painter's name, wrought in Gothic characters, forms a border beneath the central portion of the picture, which he painted in 1375, pursuant to a contract with Tomaso Strozzi in 1354. In this chapel the stained glass figures of St. Dominick and the Virgin are fine. Under the stairs, forming the tomb of Rosso di Strozzi, is a fresco attributed to *Giottino*, of the dead Saviour, surrounded by Saints; and over the door, near that of the sacristy, leading to the campanile, is another, the Coronation of the Virgin, with a host of Saints on either side, by *Buffalmacco. The sacristy* is a fine Gothic chamber, built by *Frà Jacopo da Nepoziano*, but it seems at first to have been intended for a chapel. It has a fine stained glass window. The vault has been barbarously painted over during the recent restorations. Here are preserved three reliquiaries, beautifully painted by *Fra Angelico da Fiesole*, which the sacristan will show upon application. They deserve careful examination. Some of the small figures round the edges are of singular beauty, especially the Madonna della Stella, and a S. Catherine. The crucifix over the door is by *Masaccio*, and was formerly in the chapel of the *Rosary* in the church, surrounded by figures which are now covered by a picture of the Virgin of the Rosary, by *Vasari.* In the *Capella de' Pasquali*, 4th on l., is a Resurrection, by *Vasari.* Further on, in the 2nd, is our Lord and the Woman of Samaria, by *Aless. Allori;* and in the 1st chapel on l. a modern painting of the Marriage of St. Catherine, by *Fattori.* Three of Michael Angelo's best pupils contributed to the monument of Antonio Strozzi. *Andrea Ferrucci* gave the general design; the Madonna, which forms the centre compartment, was executed by *Andrea* and *Silvio da Fiesole;* the

Angels, and some of the minor ornaments, are by *Maso Boscoli.* The pulpit is worth notice; the sculptures represent the Annunciation, the Nativity, the Presentation of the Virgin in the Temple, and her Assumption, with great purity and expression. They are by *Maestro Lazzaro.* The ornaments and accessories have been gilt.

The *Chiostro Verde* (which is on the W. side of the church, and may be entered either from the piazza or by a door opening out of the l. aisle) was built from the designs of *Frà Giovanni da Campi*, in 1320, with circular arches and Gothic pillars, and derives its name from the prevailing tint of the frescoes, green, shaded with brown, painted, about 1348, by *Paolo Uccello* and by *Dello*, principally with subjects from the Book of Genesis. These frescoes are much injured, but some good fragments may be found. The representation of the Fall, near the entrance to the church, is by *Paolo Uccello.* The quaint representations of the Deluge and the Ark are curious: the drowning are seen provided with several kinds of our modern life-preservers. Opening out of the N. side of the Chiostro Verde are some corridors, the walls of which have frescoes of the early Florentine school. They were anciently vaults of the ch., and until lately have been used as burying-places. A chapel opening out of them is covered with frescoes of the 14th cent.—the Crucifixion, a large subject, behind the altar.

In the N.W. angle of this cloister, over the door leading into the larger one, is a Crucifixion, by *Stefano del Ponte Vecchio*, a pupil of Giotto's, with St. Dominick and St. Thomas Aquinas, both fine figures, on either side of the cross. In the distance is a curious view of a city, supposed to be Florence, with the Arno, its towers, and walls. On the N. side of the Chiostro Verde is the entrance to the ancient chapter-house, afterwards called the *Capella degli Spagnuoli.* It was built in 1350. The architect was *Frà Giacopo da Nepoziano*, and the painters *Simone Memmi* and *Taddeo Gaddi* were selected for its adornment as the best artists of the time. Two of the decorated windows opening on the cloister, with torse columns, are very handsome specimens of the Italian-Gothic of the 14th centy. *Memmi*, who had just returned from Avignon (where some fragments of his works may still be seen in the Papal fortress), was then at the height of his reputation. He undertook to paint three of the sides, leaving the fourth or W. one and the vaulting to *Taddeo Gaddi.*

On the E. side is a most singular and complicated composition, intended to represent the Church Militant and Triumphant, as forming the entrance to Paradise. The Pope and the Emperor, as guardians of the Church, which is represented by the cathedral of Florence (painted by Memmi from the architect's working model which has since perished), are seated on thrones. Near the Emperor are temporal councillors—a King, Princes; near the Pope, spiritual ones—a Cardinal, Bishops, Prelates, Monks, Nuns, &c.; and around are many distinguished persons. A troop of ravenous Wolves, driven away from a flock of sheep by a pack of spotted black and white *Dogs* (the colours of the Dominicans), figure the heretics repelled by the exertions of the Dominicans, or *Domini canes*, in the foreground. Some of the heretics, being converted by argument, tear their books, and their souls pass on to the gate of Paradise. On earth are represented human pleasures and vanities, and the means by which they are rendered innoxious. St. Dominick points out the way to heaven, which is seen over the church; St. Peter receives the elect, and opens the gates of heaven above, in which Christ is enthroned amid a host of angels. In the group in the foreground Memmi has introduced, according to Vasari, portraits of himself, Cimabue, Arnolfo di Lapo, Benedict XI., Philip le Bel, Laura and Petrarch, Boccaccio, Fiametta, &c. The portrait of Cimabue is in profile, in a white dress. Be-

hind him is Simone Memmi, also in profile. The soldier between them is Guido Novello. The supposed, but very doutful, portrait of Laura is dressed in what was green, now faded, facing the spectator, and represented with a small flame of fire between her breast and throat. Petrarch, according to Vasari painted from life, stands beside a Knight of St. John. Benedict XI. is the Pope on the throne; at his side is Card. Nicola da Prato, then Papal Legate at Florence.

Opposite, on the W. side, is a composition, by *Taddeo Gaddi*, representing the triumph of St. Thomas Aquinas. Seated on a throne in the centre, he holds an open book in his hand, in which is inscribed the text (Wisdom, ch. vii. vv. 7, 8), "Wherefore I prayed, and understanding was given me: I called upon God, and the Spirit of Wisdom came to me. I preferred her before sceptres and thrones, and esteemed riches nothing in comparison of her." He is seated, having on either side Moses, St. Paul, St. John the Evangelist, with other Saints, and above Virtues and Angels; at his feet are the 3 great leaders of heresy and false philosophy, Arius, Sabellius, and Averrhoes. In the lower range are 14 female figures, personifications of the sciences and virtues, as defined by the schoolmen; and beneath them are those who, according to the prevailing ideas, excelled therein. The symbols are often very perplexing. Beginning on the l., and proceeding regularly to the rt.:—1. The Civil Law is represented holding the globe in her hand, and with her is Justinian. 2. Canon Law, and the Pope, being the portrait of Clement V. 3. Speculative Theology, and Peter Lombard, Master of the Sentences. 4. Practical Theology, and Boethius. 5. Faith, and Dionysius the Areopagite. 6. Hope, and John of Damascus. 7. Charity, in a red robe, holding a bow, and St. Augustin. 8. Arithmetic, with a board for working addition, and Pythagoras as its inventor. 9. Geometry, with square and compass, and Euclid. 10. Astronomy, and Atlas. 11. Music, and Tubal-Cain. 12. Logic, a beautiful figure holding a serpent, and Zeno Eleates. 13. Rhetoric, and Cicero. 14. Grammar, and Donatus.

On the N. wall, over the altar, *Memmi* has represented, on the l., Christ bearing his Cross; above, the Crucifixion; and below and on the rt. the Descent into Hades; the last a cavern in a rock, and fiends retreating in grinning disappointment. Under the character of Longinus (*i. e.* the Roman centurion) *Memmi* portrays the tyrant Walter de Brienne. The paintings on the S. wall, which represented histories in the life of St. Dominick, are nearly effaced. Two scenes, some figures listening to the Preaching of the Saint, and especially the Raising a Girl to Life, are in tolerable preservation.

Semi-Gothic arabesques divide the vaulting into compartments, in which are four subjects, painted by Gaddi's pupils, probably by *Antonio Veneziano*:—1. The Resurrection, in which the ascending figure of our Lord radiates light; 2. Christ saving St. Peter, who is coming to him on the water; 3. The Ascension; and 4, the Descent of the Holy Spirit on the Virgin.

The light is scantily admitted into this spacious room, through windows opening into the cloister, divided by beautiful spiral columns, and through an aperture above, so that the paintings can only be well seen on a bright day.

Out of the *Chiostro Verde*, on the same side as the Capella degli Spagnuoli, open a series of subterranean chambers, until recently used as a burying-ground, and containing several modern monuments; there are also in it several sepulchral shields of the 14th and 15th centuries. And two small chapels, dedicated to St. Antony and St. Anna, have paintings of an early period.

The *Chiostro Grande*, which is a noble quadrangle, consists of 52 arches; each lunette of which contains a painting, representing acts of St. Thomas Aquinas, San' Peter Martyr, and other saints of the Dominican order. The

best are by *Santi di Tito, Cigoli, Ales. Allori, Cosimo Gamberucci,* &c.

The *old refectory*, which is on the E. side of the *Chiostro Grande*, from which there is access to it, contains frescoes by *Bronzino* (1597), representing the Israelites in the Desert, the Gathering of the Manna, and the Israelites drinking the Water gushing from the Rock. Here also is a Madonna of the early school, possessing some merit.

One portion of the building remains to be mentioned. It is the *Spezieria*, where may be procured medicines carefully compounded, and perfumes of every kind may here be purchased, and at a reasonable rate. This establishment is celebrated for its perfumes, essences, and for a delicious and peculiar liqueur, called Alkermes, from the sale of which a large annual revenue is derived, which enables the monks in great part to keep up their convent and church; it is under the management of two lay brothers, who are regularly educated in pharmacy, and obliged to graduate in that branch of medicine. In 1418 the republic of Florence determined to exercise public hospitality towards distinguished strangers, like the ξενία of the Greek republics, and the *hospitium publicum* of the Roman; and it was decreed that a spacious building should be erected for that purpose, near the monastery of Sta. Maria Novella. One of the first occasions on which it was used was when, in 1439, the General Council, opened at Ferrara in 1438, for the purpose of bringing about the union of the Greek and Latin churches, was, on account of the plague, transferred to Florence by Pope Eugenius IV. On that occasion the Pope, the Greek Emperor John Palæologus, and the Greek Patriarch Josephus, with numerous ecclesiastical dignitaries and theologians, were lodged here; and here also were held all the sittings of the council, except the last, which was in the cathedral. The building was afterwards given to the monastery, and devoted to its present use in the early part of the 17th century. The series of apartments constituting this establishment are appropriately and elegantly fitted up. Many of the tall vases and jars are of very beautiful pottery, enamelled in yellow and green, and often decorated, not unappropriately, with the pills or boluses, the arms of the *Medici*, who took this establishment under their special protection. In the mineral-water room, formerly a chapel, are frescoes representing the history of Christ's passion in 12 paintings, by *Spinello Aretino*, painted in 1400. In the principal apartment is the bust of Brother *Tomasso Valori*, the late director of the establishment, and by whose liberality it was preserved. When the convent was suppressed by the French, he purchased the laboratory and carried on the business until the restoration of the monastery, when he surrendered it to its former owners. He died in 1825. The Spezieria has an entrance in the Via della Scala distinct from the convent. The Spezieria, since the expulsion of the monks, like at San Marco, has been rented from the Government for a large amount by the former Director of it, a brother of the Dominican order.

The convent being suppressed, a great part of its buildings have been converted into the offices of the Ministry of Public Works.

The *Piazza of Sta. Maria Novella*, formed on two sides by the church and by the conventual buildings, is irregular. It has been, and still is, the scene of the principal public festivities of the Florentines. In the centre are two obelisks, crowned by the *Giglio* of Florence and supported by tortoises, cast by *Giovanni di Bologna*. The fine colonnade, which forms the side of the Piazza opposite the church, is the *Loggia di S. Paolo;* it was erected in 1451, from the designs of Brunelleschi. The bas-relief in terracotta over the door representing St. Francis and St. Dominick is by *A. della Robbia*. In the Piazza Vecchia, on the E. side of the ch., stands a recently erected statue of Galileo.

San Martino, a small chapel or oratory, in a Piazzetta opposite the House of Dante, and off the Via Ricciarda, p. 59, contains several much injured frescoes, probably by *Filippino Lippi* in his younger days. Opposite this ch. is one of the few remaining mediæval towers of Florence.

Church of Or' San Michele, in the Via de' Calzaioli. In viewing this building it must be borne in mind that the part which is now a church was originally a market, like the neighbouring Mercato Nuovo, and that the upper part was a granary. From this latter destination the building derived its name, "Horreum Sancti Michaelis." Erected by *Arnolfo* in 1284, by order of the Signoria, the basement, then an open loggia, contained a picture of the Virgin, by *Ugolino da Siena*, which, having in 1291 performed sundry miracles, became an object of great veneration. About 1337 it was determined to consecrate a portion of the edifice, which was thereupon enclosed and embellished by *Taddeo Gaddi*—if, indeed, it was not entirely altered according to his designs—and a chapel was erected around the painting. The crowds who visited it disturbed the market-people; and the Signoria having determined to convert the whole lower story into a church, under the direction of *Andrea Orgagna*, the openings of all the outer arches of the loggia were closed by 10 elegant Italian-Gothic windows. This sanctuary commanded so much veneration, that, in 1348, the year of the great plague, described by *Boccaccio*, the offerings amounted to 35,000 golden florins. The two upper stories, however, continued employed for their original purpose until Cosimo I. converted them into a depository for the notarial archives in 1569, and as such they are still used. They deserve to be visited for their bold and elegant architecture, the fine arches being supported on a great central pillar, a repetition of what we see in the ch. below. The entrance to these archives is from the adjoining street.

The statues with which the exterior is adorned are among the best productions of the Florentine school of Sculpture, and were placed here at the expense of various corporations or guilds. They stand in very handsome niches or recesses, which have been recently restored with infinite taste. Beginning at the eastern side, or towards the Via dei Calziauoli, and moving round to the l., they stand in the following order: St. Luke (*Giovanni di Bologna*), raised by the advocates and notaries. St. Thomas with Christ (*Andrea del Verrocchio*), by the merchants. St. John the Baptist (*Ghiberti*), by the drapers. On the S. side, St. John the Evangelist (*Baccio da Montelupo*), by the silk-merchants. An empty decorated niche, intended for a statue of the Virgin, now in the ch. St. James (*Nanni di Banco*), by the furriers. St. Mark (*Donatello*)—greatly admired by M. Angelo, who is said to have addressed the statue with the query, "*Marco, perchè non mi parli?*" On the W. front, and on each side of the entrance, St. Eloy (*Nanni di Banco*), by the blacksmiths, who, as well as the jewellers, have adopted the Bishop of Tournay as their patron. St. Stephen (*Ghiberti*), by the wool-traders; so much admired at the time, that the artist procured an order from the money-changers or bankers for the statue of St. Matthew which stands near it. N. side, the next niche contains Donatello's St. George, erected by the sword-makers and armourers—a masterly production. "Donatello's marble statue of St. George is a simple and forcible example of sentiment; he stands upright, equally poised on both legs, his hands resting on his shield before him. Michael Angelo, after admiring this statue some time in silence, suddenly exclaimed 'March.'"—*Flaxman*. In the recess that follows is a group of four saints by *Nanni di Banco*, forced into their present ill-adapted site by his master, Donatello. From the bas-relief of a sculptor's shop below, it was probably erected by them. St. Philip, appertaining to the shoemakers, also by *Nanni di Banco*. Lastly, St. Peter, at the expense of the butchers, by *Donatello*. Of the plates of majolica, or circular tablets of painted earthenware,

by *Luca della Robbia*, representing the armorial bearings or ensigns of the trades, and inserted in the walls above, only two of the original ones remain, the others are modern productions of the porcelain-manufactory of La Doccia.

The old stained glass, in the upper portion of the windows of the church, is exceedingly beautiful. The arches are circular, but the tracery flows in intersecting curves with delicacy and grace; and the niches or tabernacles are in the most highly decorated style of Italian-Gothic. All these are from *Orgagna's* designs.

The interior (to which the principal entrance is on the W. side), as might be expected from its original destination, has not the usual architectural arrangement of a church. The massive piers which divide it into two corridors or aisles are suited to the market. Numerous frescoes of the 15th centy. by *Agnolo Gaddi, Jacopo di Casentino*, and others, on the sides of the piers, have been recently discovered under the coat of whitewash. The painted glass is rich and harmonious in colour, and produces a fine effect.

The pride of the church is the tabernacle in white marble, erected by *A. Orgagna* between 1348 and 1359, from offerings made during the great plague, to contain the miracle-working image of the Virgin by *Lino* or *Ugolino da Siena;* it is surmounted by a statue of St. Michael rising nearly to the roof: it has a staircase which leads to the interior of the canopy. Arabesque patterns are formed by the richest marbles being inlaid in a fine mosaic work, enhancing the delicate white ground. The interior of the vaulting of the canopy is lined with mosaic. Every inch is finished with elegance. It is profusely adorned with sculpture, of which the following are the subjects. In front of the altar three bas-reliefs,—the Marriage of the Virgin and the Annunciation, with a smaller one of Hope in the centre. At the S.W. angle of the tabernacle, upon the basement of the pilaster are two heads of prophets, and three virtues,—Patience, Fortitude, and Perseverance. On the S. side are bas-reliefs of the Nativity, and Offering of the Wise Men. Between these is one of Charity, or Divine Love; and at the S.E. angle, Humility and Chastity (Virginitas), with other heads of Prophets. On the E. side are the Presentation in the Temple, with Simeon and Anna; and the Angel appearing to Mary, and bidding her flee into Egypt. At the N.E. angle Docilitas (a beautiful figure), Prudentia, and Solertia. On the N. side is the Birth of the Virgin: next to it, in the centre, is Faith: then Christ teaching on the steps of the Temple when twelve years old. "The story is told most marvellously. The head of the principal figure is broken, but the body is full of expression: some small figures lean forward most earnestly to listen." At the angles are Obedience, Justice, Devotion. There are also two heads of prophets at each angle. On each side of the altarpiece are four lovely figures of angels in high relief, and upon the summit of the tabernacle 3 small statues of the Apostles. The grand composition behind, the Death of the Virgin, surrounded by the apostles, and, in an almond-shaped oval above, her being borne to heaven by angels, or the Assumption; the name of the artist, with the date, 1359, is engraved on the base of the urn on which the body of the Virgin is laid. The sculptor has here, according to Vasari, introduced his own portrait in the Apostle whose head is covered with a hood, on the rt. of the spectator. This tabernacle is surrounded by an elaborately sculptured screen or railing in marble, the square intervals in which are filled with bronze ornaments in the form of Gothic wheel-windows. This magnificent work is said to have cost 96,000 golden florins, an immense sum for the period.

The church also contains, over the principal altar, a group in marble of the Virgin and Child and S. Anna, by *Franc. di S. Gallo;* and on the altar on the l. a marble statue of the Virgin and Child, formerly in a niche on the outside, by *Simone da Fiesole*. In consequence of the Florentines having successfully risen against the tyranny of the Duke of Athens on the 26th July,

1343, they erected in this ch. an altar to Sta. Anna, whose anniversary was on that day; and there is still a procession of the Arti or trades, with banners, to this church on her festival. The original ch. of St. Michael, on the opposite side of the street, is a Gothic edifice erected in 1284 by Arnolfo. It is now converted into an Oratory dedicated to S. Carlo.

The exterior of Or' San Michele has lately undergone a thorough and very judicious restoration.

Ch. of Santo Spirito, in the square of the same name, and on the S. side of the Arno, attached to a monastery of the order of St. Augustin. The ch. which preceded the present building, and which was built at the end of the 13th centy., was burnt in 1470, during the performance of a "Mystery" representing the descent of the Holy Ghost, exhibited before Giovanni Galeazzo Sforza, Duke of Milan, when he visited Florence. It is said that in the conflagration the autograph copy of the Decameron, bequeathed by Boccaccio to Fra' Martino da Signa, and after his death to this convent, was consumed. The shell, however, of the old church remains: it is now used as a furniture manufactory, and stands flanking the entrance from the Piazza into the first cloister. The present edifice was begun, before the fire, about the year 1433, from the designs of *Brunelleschi*. The first column of the interior was not raised until 1454, eight years after his death; and the ch. was completed about 1481. The front is an unsightly mass of painted plastering. The interior is perhaps the finest of the works of this great architect; though, from having been completed after his death, it does not entirely agree with his original design. The general disposition is very fine. It is in the form of a Latin cross, is 315 ft. long, 191 ft. through the transepts, and 107 ft. wide across the body of the church. The aisles, which are carried round the transepts, are formed by elegant Composite columns, from which spring circular arches. The internal decoration of the three doors of the front is novel and rich.

The choir is enclosed by magnificent massive balustrades of bronze and marble; at each of six of the angles is a figure in marble of an angel, and, at the remaining two, statues of St. John and the Virgin. It was begun in the year 1599 by Gio. Batt. Michelozzi, and completed in 1608 at an expense of not less than 100,000 crowns. It and the high altar, of rich *pietra-dura* work, with its Baldacchino, are the work of *Caccini* and *Silvani*. The ciborium is by *Giov. B. Cennini*. The numerous paintings in this church include some good specimens of the Florentine school of the 15th century. Commencing the circuit of the church on the rt. hand by entering at the end of the nave,—at the first (Torrigiani) altar is an Assumption by *Piero di Cosimo*;—at the 2nd a copy of Michael Angelo's Pietà at St. Peter's in Rome, by his pupil *Nanni di Baccio Bigio*.—In the Capponi chapel, at the corner of the rt.-hand transept, is a picture of St. Monica enthroned, with nuns kneeling before her, by *Fra Filippo Lippi*; and in the 3rd, beyond it, in the *Nerli Chapel*, a good Madonna and Child, with St. Martin, St. Catherine, and the donatarii, by *Filippino Lippi*; the infant Saviour reaches towards the cross which St. John is holding; the two *donatarii*, for whom the picture was painted, kneel on either side in front. Another *Capponi chapel* contains the sepulchral urn of Neri Capponi, with a head in relief of the deceased by *Simone di Betto*. In the 12th chapel from the entrance, reckoning along this rt.-hand side of the ch., is preserved a crucifix, which was the only object saved when the old building was burnt. It belonged to the sect of the White Penitents, who exhibited such extraordinary fanaticism in Italy in the 14th centy. This crucifix has always been regarded with much veneration, having some reputation for performing miracles. Over the altar of the *Vettori chapel*, last on rt., is a good Madonna and Child, with 4 saints above by *Giotto:* in the *Capella dei Biliotti*, next the latter, a Madonna and 2 saints, by *S. Botticelli*; and in a neighbouring one the Annunciation, by the same painter,

with the modern tomb of a Countess Frescobaldi by *Pampaloni.*—The architecture and sculpture of the *Capella del Sacramento,* in the l. transept, are by *Andrea da Sansovino.*—In the chapel (l.) next to that of the Sacrament is Christ on the cross, by *Ridolfo Ghirlandaio.* The other pictures worthy of notice are,—The Woman taken in Adultery, by *Al. Allori;* the Transfiguration, by *Piero di Cosimo;* a Virgin and 4 Saints, by *Perugino,* all in the l. transept; the Virgin, in the 5th chapel on l., the Virgin and Child, with SS. Dominick, Thomas Aquinas, SS. Catherine and Anna below, by *Ridolfo Ghirlandaio;* and in the 1st on same side, the Resurrection, by *Piero di Cosimo.* In the 2nd chapel on l. is a copy by *T. Landini* of Michael Angelo's statue of St. John in the Church of the Minerva at Rome.

The sacristy, the entrance to which is out of the l. aisle, was built by *Cronaca,* and is worthy of the edifice to which it is attached. The beautiful oblong vestibule, with its rich though heavy vault, which connects it with the church, is by *Andrea da Sansovino.* The sacristy itself is admirable for proportion and harmony. It is octagonal. Over the altar is a picture of St. Fiacre, by *Aless. Allori.* A chapel opening out of it on the N. side has a painting of the Coronation of the Virgin, by *Butteri.*

The first cloister, on entering from the Piazza, is by *Alfonso Parigi.* The cloisters are filled with sepulchral memorials, ancient and modern. A series of frescoes by *Paolo Perugino, Ulivelli, Baldi, Cascetti,* and *Bimbacci,* in the lunettes of the first cloister, represent subjects from the lives of the Saints of the order of St. Augustin.

The second handsome cloister, supported by Doric columns, is by *Ammanati* (1564-1569). It has some frescoes by *Poccetti.* Before the suppression of the monastic orders by the French, there existed in this convent a valuable library of books and manuscripts: amongst the latter were those bequeathed to the convent by Boccaccio. The Campanile of Santo Spirito is from the design of *Baccio d' Agnolo.* Milizia calls it "the most beautiful of the kind." The conventual buildings have been converted into offices and stores for the Committees of Artillery and Military Engineers.

Ch. of *La Santa Trinità,* built in 1250 by *Nicola da Pisa,* originally in the Italian Gothic style; parts of it have been much altered. The present façade was designed in the 16th centy. by *Buontalenti,* by whom also the choir was erected, and the chapels of the transept disfigured. The nave is separated from the aisles by five good pointed arches; round the sides are a series of chapels belonging to the principal families of Florence. In the rt. hand transept, *Capella de' Sassetti,* close to the door of the sacristy, is a very interesting series of frescoes representing incidents from the life of St. Francis, by *Domenico del Ghirlandaio.* On the wall on the l. hand when looking at the altar, and in the upper compartment, is—1. St. Francis, having given up all his worldly goods, even his garments, casts himself naked at the feet of the Bishop of Assisi. On the same level, on the wall behind the altar, —2. Pope Honorius III. approving of the rules of the order. Ghirlandajo has represented the scene as occurring in the square of the Palazzo Vecchio, near the palace itself, and under the Loggia of Orcagna. Several cotemporary portraits have been introduced, amongst others that of Lorenzo the Magnificent, one of the figures ascending the stairs in the foreground. On the rt.-hand wall above is—3. St. Francis, in the presence of the Mahometan Sultan of Syria offering to pass unhurt through the fire, if the Sultan and his followers will embrace Christianity. On the l.-hand wall below—4. St. Francis receiving the stigmata. On the opposite wall —5. The Death of St. Francis surrounded by monks and priests. This is the finest of the series for its simplicity and truth: it contains several portraits; that in a red dress behind the bishop, at the head of the bier, is Ghirlandajo himself. Behind the altar —6. St. Francis appearing surrounded by a halo of glory, and restoring a child

of the Spezzi family, who had fallen from a window, to life. In this painting is introduced a view of the old Bridge, the façade of the Church of Santa Trinità, and the Palazzo Spina (now *della Communita*), on the opposite side of the street, as they then stood. Beneath, and on either side of the altar, are the patrons or *donatorii*, Francesco Sassetti, and his wife, kneeling. These frescoes were executed in 1485, and may be classed amongst Ghirlandaio's finest works. "In that over the altar, of the restoration to life of a child fallen from a window by the apparition of the Saint, the portraits are very interesting. (On the l. of the bier on which the child is seated is the youth surnamed il Bello on account of his beauty.) But the best of all Ghirlandaio's works is the fresco on the rt.—the 'Death of St. Francis.' This is a most admirable work, full of intense expression and feeling. The variety of grief in the followers and friends of the saint, the simple and solemn dignity of the group at the head of the dead figure, and the contrast to these in the indifference of the boyish torch-bearers are admirable."—*C. W.C.* The Nativity now in the gallery at the Accademia delle Belle Arti formerly stood over the altar in this chapel.

The other works of art worthy of notice in this ch. are—in 4th chapel on rt., an Annunciation, by *Don Lorenzo Monaco:* the iron gates that enclose this chapel are very beautiful. In the 1st chapel on l. of the choir—St. Peter, by *C. Allori;* St. Peter receiving the Keys, by *Jacopo da Empoli;* the frescoes of the lunettes and cupola above, by *Giov. di S. Giovanni;* and Christ in the Garden, by *Matteo Roselli.* In the 1st chapel on the rt. of the principal entrance is a crucifix in wood, sculptured by *Desiderio da Settignano,* and *B. da Majano;* and in the 3rd on l. an early Christian sarcophagus, with a relief of the Good Shepherd, containing the remains of Nich. Davanzato, who died in 1444. This ch., which contained several good paintings now in the Galleria delle Belle Arti, belonged, as well as the adjoining convent, recently converted into a barrack, to the Benedictine monks of Vallombrosa.

The *Piazza di Santa Trinità,* in front of the church, is irregular in form. In its centre stands a column of granite, brought from the baths of Caracalla at Rome, and erected, in 1564, by Cosimo I., in commemoration of the surrender of Siena in 1554, and of the destruction of the last liberties of Florence by the victory at Monte Murlo, in 1537, over those whom his tyranny had driven into exile, headed by Filippo and Piero Strozzi. It is surmounted by a statue of Justice, in porphyry, by *Ferrucci;* the drapery is of bronze.

Several other churches of Florence will be worth visiting. *S. Frediano,* in the suburb of the same name, built after the designs of Ciro Ferri, at the end of the 17th centy. *S. Niccolò,* from those of Vasari, contains 2 pictures by *A. Allori,* the Sacrifice of Abraham, and the Martyrdom of St. Catherine; a picture of Saints in the choir, by *Gentile da Fabriano;* a St. John, and the Almighty with Saints, by *Jacopo d'Empoli;* and a fragment of a fresco, by *D. del Ghirlandaio,* in the sacristy. *Santo Stefano,* in a piazetta off the Via por Santa Maria, a very ancient ch., has a statue of the Patron Saint, by *Gambasi;* the bronze front of the principal altar is by *P. Tacca.* The ch. of *Ogni Santi,* in the street of the same name, has a Crucifix in the l. transept, painted by *Giotto;* a St. Jerome on one of the piers, by *D. Ghirlandajo,* but much repainted; and in the refectory of the adjoining convent, a good fresco of the Last Supper, by the same painter, dated 1480.

Palaces, Museums, &c.

The *Piazza della Signoria,* formerly *del Gran' Duca,* is the central spot of Florence for business and interest. On the E. side stands the vast *Palazzo Vecchio,* erected in 1298, as the residence of the Gonfaloniere and Priori, or superior magistracy of the Republic. After having been occupied

by Walter de Brienne, it became, in 1540, the residence of Cosimo I., who in that year removed from the Palace in the Via Larga, where the Medici had hitherto lived as private citizens. He continued to reside here until 1550, when he removed to the Pitti Palace. Since that time the Palazzo Vecchio has been occupied by government offices.

As soon as the great revolution, in 1250, was effected, which placed the government in the power of the democracy (see *Santa Croce*), the citizens determined to erect a residence for the elective magistracy, the Gonfaloniere, and the eight Priori, who continued in office for the space of two months each. During this period, according to the singular maxims of government which then prevailed, they were not allowed to pass the threshold of their prison, in which they were boarded, eating at a common mess or table, at the expense of the Republic, but with republican simplicity and parsimony. The present structure, however, was not raised till 1298, *Arnolfo* being the architect. It is imposing from its mass and enormous battlements, deep machicolations projecting over the walls, and the bold and lofty tower, bearing, not upon the walls of the structure, but upon the machicolations, so as almost to warrant the local proverb, that it is a tower built in the air. Beneath the machicolations are large escutcheons, with the bearings of the ancient republic, and of the *Sestieri*, or wards and quarters, into which the city was divided; and which were borne on their banners when the citizens went forth to war.* This bell-tower was part of an earlier structure: Arnolfo was directed to include it in the new building, and accomplished this difficult task with singular skill. But the directions which he was compelled to obey have deprived his building of its intended and proper symmetry. A portion of the piazza had been occupied by the palaces of the Uberti, a family of the Ghibellines, which, when the owners were banished by the prevailing party, had been demolished, and the ground declared accursed, never to be built upon again. "Our palazzo must not stand upon that condemned ground," said the citizens. *Arnolfo* remonstrated, but in vain, and the palazzo was deprived of its symmetry. The building was much altered by *Taddeo Gaddi*, who added the present battlements; and it sustained another great change under Walter de Brienne, who added the whole portion now employed as the Custom-house or Dogana, and in which strength was peculiarly consulted. These alterations were executed under the direction of *Andrea Pisano*, who settled at Florence when at work upon the gate of the baptistery. *Michelozzo*, too, enlarged and improved the interior in the time of Cosimo il Vecchio. Lastly, when the Duke Cosimo took possession, so many alterations (principally in the interior) wer introduced by Vasari, that, as the latter says with some degree of exultation, *Arnolfo* would not have known his way about the building had he come back again.

The interior cortile is supported by massive columns, alternately circular and octagonal, covered with rich arabesques and wreaths. On the walls are views, principally of German cities, executed upon the marriage of Ferdinand I. In the centre is a very beautiful though small fountain, with a Cupid by *Verocchio*.

Within, ascending a grand staircase by easy steps, we enter, on the first floor, the great saloon, called the

* It may interest the visitor to know what were the heraldic bearings of Florence at different periods. The earliest shield of the city was red and white, with the half-moon of Fiesole quartered; next we find the white lily on a red field; in 1251 the present beautiful coat, a red lily (giglio) on a white field, was adopted; in 1292 the red cross upon a white field; the double shield, with *fleurs-de-lis en or* on a blue field, we find in 1313, during the rule of Robert King of Naples, governing for the Emperor Henry VII. The Guelf party, on attaining power in 1251, adopted the red lily, and the Ghibellines the white, the latter quartered with the black eagle of the Emperor. The red eagle standing upon a dragon, with golden *fleurs-de-lis*, was used in 1265, when the Florentines joined Charles d'Anjou against the Emperor; and, upon the latter becoming Lord of Florence for 10 years, he added the blue shield with numerous golden *gigli*.

Salone dei Cinquecento, now sadly disfigured and divided off the Hall of Assembly of the Lower House of the Italian Parliament, which offers the principal object of curiosity. It is not, as the Florentines boast, one of the largest rooms in the world, being about 170 ft. in length by 85 in breadth, but its height, and the ponderous magnificence of the carved ceiling, rich in faded gilding and deep compartments filled with elaborate oil paintings, render it impressive. It is also connected with one of the most remarkable passages in Florentine history, having been erected, on the proposal of Savonarola, for the meetings of the "Consiglio Popolare," when a transient but ineffectual attempt was made to restore the ancient liberties of the Commonwealth. *Leonardo da Vinci*, *Michael Angelo* (then very young), *Baccio d' Agnolo*, and "*Il Cronaca*," were all consulted; but the construction was intrusted to the last-named artist, who exerted all his extraordinary skill to give perfection to the edifice. All the tribunes, the amphitheatre and seats, and all the fittings designed by him for the accommodation of the popular assembly, have now disappeared; and the walls and ceiling are covered with the display of the triumphs of Cosimo I., by *Vasari:* those on the walls represent the conquest of Pisa, and the battle of Marciano, which gave Siena to the Florentine state. At the corners are four other historical pictures; two by *Ligozzi*. One of these represents Pope Boniface VIII. receiving, in 1300 (the year of the Jubilee), the congratulations of twelve ambassadors, who, though accredited from twelve different states, were all Florentines by birth. But, as amongst them appears Messer' Guiscardo Bastai, who represented His Sublimity the Khan of Tartary, it is probable that his Holiness did not require a very strict verification of their credentials. Of the two others, one is by *Cigoli;* the other by *Passignano*. The semi-heroic costume of some of these frescoes takes off the interest of truth; but those which represent the deeds of the Medici, and which are true in costume, are valuable. There is Cosimo accompanied by his dwarf, Tomaso Trafredi the hunchback, in armour, leading on the Florentines to the siege of Siena by night; the soldiers pouring into the city in armour; and all lighted by the paper lanterns on the ends of poles. Many statues are placed at one extremity:—*Michael Angelo*, a fine but unfinished allegorical group, Victory and Captivity.—*G. di Bologna*, also allegorical, Virtue overcoming Vice.— *Baccio Bandinelli*, Cosimo I., Clement VII., Charles V., and Adam and Eve, intended to stand on the balustrade round the high altar in the cathedral. The House of Assembly of the Italian Senate is in the Medicean Theatre, forming a portion of the adjoining palace of the Uffizi; the entrance (next door to that leading to the gallery) being from the lower gallery in the quadrangle of the latter.

The *Sala dell' Udienza*, or *Salone des* 200, painted by *Salviati* with subjects from the history of Camillus, is a noble apartment, in which the ceiling is more rich than that of the *Salone;* the roof is extremely heavy in deep set pannels; and, with an adjacent fine hall, it is now converted into the library of the Chamber of Deputies.

The apartments above the *Salone* are worth seeing, on account of the faded remains which they contain of the magnificence of the Medici. These and some rooms adjoining the *Salone*, called the Quartiere of Leo X., were painted by *Vasari* and his pupils. These paintings contain portraits of many celebrated Florentines from the time of Cosimo il Vecchio to that of Cosimo I. At the end of a long suite of rooms is a chapel dedicated to S. Bernardo, painted by *Ridolfo del Ghirlandajo* with pleasing cherubs' heads on a gold ground and having a whole altar service of amber, little figures of saints, rosaries, vases, &c., some made of the clear, and some of the opaque amber, and beautifully wrought. In a room adjoining the chapel, hung with tarnished purple and gold fleurs-de-lys, with old tapestry, and many portraits, is the picture of the noted granduchess *Bianca Capello*, representing her as a bold, jovial-looking woman of 40. This part of the palace

is now used as parliamentary committee rooms. The view from the upper windows, and especially from the summit of the tower of the palace, over the city and the adjoining country, is very fine. The E. portion of the Palace, towards the Piazza di S. Firenze, forms the Ministry of Foreign Affairs.

The *piazza* adjoining the Palazzo and the neighbouring *Loggia de' Lanzi* contain numerous statues, among which the bronze equestrian one of Cosimo I. is one of the finest works of *Giovanni di Bologna*. Cosimo was the actual founder of the Medicean line of Grand Dukes, under whose rule, during two centuries (1537-1737), liberty ceased to exist, and commerce, agriculture, industry, and the fine arts declined.

Nearer to the Palace is the celebrated fountain of Neptune, by *Ammanato*. It is usually called (at least by the common people) the fountain of the giant; and certainly the god is of rather disproportionate magnitude. The horses of the car are exceedingly spirited. On the site of this fountain stood the *Ringhiera*, or tribune, from whence the orators of the Republic harangued the assembled people.

The David, by *Michael Angelo*, is on the l.-hand side of the doorway of the Palazzo Vecchio. The powerful hand of the great sculptor is visible in it, and the grand air that is given to the figure by the turn and expression of the head and throat justly claims our admiration; but it is not one of Michael Angelo's finest works. It was executed under very unfavourable circumstances, Buonarotti having been commissioned by the Gonfaloniere, Pietro Soderini, to employ a block of marble belonging to the State, which had been already worked upon by Simone da Fiesole for a different subject. This will account for the rather attenuated figure, making the head appear too large. Another colossal group, of Hercules subduing Cacus, by *Baccio Bandinelli*, flanks the opposite side of the entrance to the Palazzo. The Marzocco, or Lion, is by *Donatello*.

The *Loggia dei Lanzi* is a noble specimen of the transition style: it was commenced in 1376, probably from the designs of Orgagna, whose name it also bears, and a year after his death, by *Benci di Cione*, an architect little known. It consists of three circular arches, supported by angular pillars with capitals, with a balustrade above. The amplitude of the arches and the fine proportions of this building are such, that, when Michael Angelo was consulted by Cosimo I. upon the best mode of improving the piazza, he answered that the best ornament would be to continue the loggia all around. But the work having already cost 80,000 florins, the duke was discouraged by the expense. This loggia, erected by the Republic, was part of an intended design for the enlargement of the piazza, with porticoes, a gallery, and mint. Cosimo I., after assuming the sovereign authority, raised, as well for state as for protection against the Florentines, a body of German or Swiss *Landsknechts*, or as the Italians call them *Lanzi*, under the command of Balthasar Fuggler, and who, having one of their guardhouses near the Loggia, gave it the name by which it is now known. Under the *Loggia dei Lanzi* are placed some of the finest specimens of modern sculpture. —Pre-eminent amongst these is the Perseus, by *Benvenuto Cellini*. The pedestal on which it stands is adorned with small statues and sculptures in relief, allusive to the story of Perseus, all by *Cellini*. As a pendant to this group, under another arch is the Rape of the Sabines, by *Giovanni di Bologna*. "John de Bologna, after he had finished a group of a young man holding up a young woman in his arms, with an old man at his feet, called his friends together to tell him what name he should give it; and it was agreed to call it the Rape of the Sabines; and this is the celebrated group which now stands before the old palace at Florence." —*Sir J. Reynolds*. The meaning is helped by a bas-relief of the Rape of the Sabines, inserted in the pedestal. Judith slaying Holofernes, in bronze, by *Donatello*, seems too small among the other statues near it, being only the size of life. The group is said to be

emblematical of the expulsion of Walter de Brienne, and to have been erected in that feeling by the people. Here are also six ancient colossal statues of females, said to represent Sabine priestesses; two lions, one by *Flamminio Vacca*, who has inscribed his name, and the other brought from the villa Medici at Rome, and believed to be of Greek sculpture; a Centaur by *Gio. di Bologna*, and a marble group of a dying Ajax, supported by a soldier. It is supposed to be of Greek workmanship, and was restored by *Salvetti*, a Florentine sculptor.

Two large dials in white marble—one to show the state of the barometer, the other of the thermometer—have been sunk into the back wall of the Loggia of Orgagna, disfiguring this gem of architecture. Scientifically speaking they are of no value.

Houses of Parliament. As stated at p. 55, the *Lower House* or *Camera dei Deputati* holds its meetings in the great hall of the Palazzo della Signoria, which has been frightfully mutilated and contracted to meet its present use. At one end is the president's chair, and on either side tribunes for the senators and corps diplomatique; where, as in front, are 2 ranges of galleries, one for the public, the other for ladies and persons holding tickets from the deputies. The speakers address the house from their seats. The other state rooms of the Pal. della Signoria are adapted, the great halls below for the library, the upper ones, forming the Medicean apartments, for committee rooms, &c. The Deputies meet daily at 12 and sit until 6.

Senate.—The House of Assembly, in the once Medicean Theatre, is a very handsome hall, in the building of the Uffizi, next door to the entrance of the Museum. The whole building has been most tastefully and carefully laid out in waiting rooms, saloons, committee rooms, &c. The Hall of Assembly occupies the floor of the Medicean Theatre, whilst the boxes have been converted into tribunes for the public and reserved seats. On each side of the president's chair are galleries for the corps diplomatique and deputies.

There are libraries, refreshment-rooms, smoking-rooms, vestiaries, &c.; and admission, as to the Chamber of Deputies.

Post Office, immediately behind the Loggia dei Lanzi, in the buildings formerly occupied by the Mint, or Zecca.

In the square, opposite the Palazzo Vecchio, is a long, low, ancient building. It was called the *Tetto dei Pisani*, having been erected by the Pisan captives after their defeat in 1364. They were led into Florence in triumph, and treated with every circumstance of contumely and scorn. They were brought in carts, tied together, as we are told, in bundles, as if they were merchandise. When they entered the gates they were made to pay toll like beasts. Amidst the hootings of the Florentines, they were then brought to the Marzocco—a stone lion, emblematic of Florence, standing high upon the ringhiera—and compelled to kiss him—not upon his face; and lastly they were cast into prison, but brought out daily, as convicts, to work upon this building.

The two Markets, the *Mercato Vecchio* and the *Mercato Nuovo*, stand in the neighbourhood of the *Piazza della Signoria*, in the very centre of the ancient *Primo Cerchio*. They are surrounded by narrow streets, and exhibit provisions and goods of every kind, and a most brilliant display of fruit and flowers at certain seasons.

The Loggia of the *Mercato Nuovo* was built by Cosimo I. from the designs of *Tasso*. In front stands a bronze copy of the famous Boar in the *Uffizi* gallery, cast by *Pietro Tacca*, forming a fountain, In the centre of the Loggia is a circle of coloured marbles, supposed to represent the wheel of the *Caroccio* upon which the standard of the Republic was formerly borne to war. Many of the shops in this part of the city have an antique appearance. This building is the principal rendezvous of the dealers in straw-plait, hats, &c., on Fridays, and silk cocoons in the season.

Palazzo Alberti, near the Ponte delle Grazie, belonged to the celebrated Leon Batista Alberti; it has been recently restored; and views, engraved upon marble tablets, are placed on the front to show how it stood in 1400, and at subsequent periods.

Palazzo Altoviti, in the Borgo degli Albizzi, is remarkable for the portraits of 15 illustrious Florentines, sculptured in relief, let into the wall towards the street. They were executed at the latter end of the 16th century, at the expense of Baccio Valori.

The house of *Americo Vespucci* stood upon the site of the Ospedale di San Giovanni di Dio in the Borgo Ognissanti: an inscription preserves the memory of a name which has become so celebrated.

Palazzo Bartolini (Piazza S. Trinita, the Hôtel du Nord), built by *Baccio d' Agnolo*, who "introduced a cornice copied from the ancient one discovered in the Colonna gardens at Rome. Baccio had not the judgment of Cronaca: he applied to this small palace so large a cornice that it appeared like an immense hat on the head of a child. This was the first palace with windows ornamented by pediments, and columns to the doors, bearing an architrave, frieze, and cornice; a novelty which, like all others, was first blamed, and then passionately admired. All Florence ridiculed Baccio for this new style; not only personally, but with sonnets and epigrams, reproaching him with building a chapel instead of a palace. Those who ridiculed the building did not understand the subject, nor the reason for placing pediments over the windows."—*Milizia.*

Palazzo Borghese (Via Ghibellina), a modern building, but a good specimen of street architecture; it is now occupied by the *Casino di Firenze*, a club, to which strangers are admitted on the presentation of a member.

Palazzo Buonarotti (Via Ghibellina), the house of Michael Angelo, is one of the most interesting dwellings in Florence. The family has recently become extinct in the male line, in the person of Cav. B., then minister of public instruction and owner of this palace, who bequeathed it, and all the treasures of his great ancestor, to his native city, to remain inviolate. Not merely is the internal arrangement retained, but a great portion of the furniture continues to occupy its original station. It is open to visitors on Mondays and Thursdays, from 9 until 3 o'clock. The rooms open into each other, without any lateral communication; the first of the series contains some painted Etruscan cinerary urns, and a few specimens of ancient sculpture, which were found in M. A.'s studio after his death. A room opening out of this, on the l., has some paintings, amongst which are a group, attributed to *Titian*; 97, portrait of Michael Angelo, by *Marcello Venusti*, and another at an earlier age by *Bugiardini*; 92, the Death of *Lucretia*, of the Venetian school; and, 100, a predella with subjects from the life of S. Nicolo di Bari, by *Pesellino*. Beneath the paintings are numerous drawings by Michael Angelo, of great interest: amongst the rest, his design for the façade of the church of San Lorenzo. On the opposite side of the Etruscan Room is the Saloon, where M. Angelo's statue, by *Antonio Novelli*, is placed between the windows. Opposite to it is (55) one of the three oil paintings which can be ascribed to him with any certainty,—a Holy Family. 56, The Battle of Hercules with the Centaurs, in high-relief, though done by him in his youth, shows great power. On each side of the room are five paintings representing the most remarkable events of his life, by *Beliverti*, *Matteo Rosselli*, *Jacopo da Empoli*, and *Cristoforo Allori*; and, beneath, a series of smaller compartments in *chiaroscuro*, of minor events in Michael Angelo's history. The ceiling, divided into 15 compartments, is covered with paintings relative to the great artist. The 4th room contains paintings chiefly relative to the Buonarotti family. Opening off this apartment is a small cabinet

—not generally open—with memorials:—the sword which accompanied him in his journeys; 2 of his walking-sticks, 3½ ft. long, having crutch handles, and strong iron ferrules deeply notched to prevent the old man's falling on the slippery pavement of Florence. There are also in this snug little closet the table at which he was used to write, and in the drawers of it his slippers and other relics. In the 5th room, called the Chapel, are, 75, a small bas-relief in plaster of the Descent from the Cross, by M. Angelo; a low-relief of the Virgin (117). The bronze bust, 82, and also the copy of M. A.'s Pieta in relief, are by *Giov. da Bologna;* the (78) Madonna and Child in intarsia-work, from a design by *Pietro da Cortona*; the (72, 73) Florentine Saints, in fresco on the walls. The 6th room is surrounded by old chesnut-wood presses, in which are preserved some of Michael Angelo's MSS., and other articles that belonged to him, such as the 2 small models in wax for his statue of David, a Hercules and Cacus, and Ajax supporting the body of Patroclus; above are a series of portraits of celebrated Tuscans, arranged in groups according to their several callings, by *Matteo Roselli, Cecco Bravo,* and *Lionardo Ferrari.* There are also some small models for his large statues in the presses in this room. The 7th room contains a small boudoir or cabinet of Michael Angelo's drawings—in which have been placed 10 volumes of his letters and MSS. The collection of Michael Angelo's correspondence preserved in his paternal mansion, is of great interest—no portion of it more so than the letters to him from Vittoria Colonna, the celebrated Marchioness of Pescara, one of the most eminent characters of the 16th cent., and amongst the most elegant poets of Italy. In the small court of the Palace are some Roman inscriptions: one to a certain Septimus Primus, a Prefect of Engineers, who had a funeral at the public expense; and another, by Atilia Severa to herself and Sattius Severus, who is designated as *Viro suo:* they, as well as the two mutilated senatorial statues, were brought from M. A.'s studio at Rome.

Palazzo Capponi (Via di S. Sebastiano), of good architecture, built at the close of the 17th century, from the designs of *Carlo Fontana,* with a large garden. It contains a valuable library; a collection of manuscripts, particularly rich in works on Italian history; and some good modern pictures relative to Florentine events: it is the property and residence of the Marquis Gino Capponi, so well known as a statesman and an eminent literary character, the worthy head of a family which has always held so conspicuous a place in the history of Florence for its patriotism and public services.

Palazzo Corsini (Lung' Arno), from the designs of *P. F. Silvani,* contains a collection of paintings. In one of the rooms are 10 pictures by *Carlo Dolce,* some of them remarkably good: one, a female head and bust entitled Poesia, is especially to be noticed. Among the other pictures are—*Michael Angelo:* a Last Judgment, the same as at Rome. *Guido Reni:* Lucretia, unfinished. *Salvator Rosa:* several fine landscapes. Some very indifferent pictures in the last two rooms are also put down to his name. *Vandyke:* a sketch of himself.

The *Casa di Dante* is in the Via di San Martino, No. 2, behind the ch. of the Badia: although retaining few traces of antiquity, except its narrow painted doors, it has an interest as the spot of Dante's birth: a marble tablet, over a modern narrow door of Gothic form, marks the site. On the opposite side of the narrow street is one of the few mediæval towers remaining in Florence: it forms the corner of the Piazzetta.

Casa Gherardesca (in the Borgo Pinti): it anciently belonged to Bartolommeo della Scala, the Secretary of the Republic and historian of Florence. The Gherardesca family, acknowledged to be one of the oldest in Italy, is of the branch of the ill-fated Count Ugolino; and a bas-relief in terracotta, in the cortile, attributed to *Michael Angelo,* represents his history. The apartment contain a few pictures by *A. del Sarto,*

Bronzino, il Volterrano, Vasari, Ligozzi, &c., and a modern painting by *Benvenuti* of the death of Count Ugolino.

Palazzo Gondi, in the Piazza di San Firenze, behind the Palazzo Vecchio, was built in 1481, by Giuliano di San Gallo; it has one of the finest and most characteristic fronts, but uncompleted, amongst the Florentine palaces.

Palazzo Guadagni, Piazza di S. Spirito, erected by Cronaca in 1420. This palace also had a collection of pictures; it was particularly celebrated for its two large and magnificent *Salvator Rosas;* they have been recently removed to the Casa Dufour Berti, behind the ch. of Santa Croce.

Palazzo Guicciardini, near the Pitti Palace, was the residence of Francesco G., the celebrated historian. In the same street (Via dei Guicciardini) is the *Casa di Macchiavelli,* the house once inhabited by that extraordinary man: a tablet on the front states the fact, but the house has been so much altered that its original character is lost.

Palazzo Martelli, in the Via della Forca, near the ch. of S. Lorenzo, contains some works of eminent artists. *Salvator Rosa:* the Conspiracy of Catiline, treated in the same manner as in the picture in the Pitti.—*Giulio Romano:* a picture of Witchcraft. There are also paintings by *Andrea del Sarto, Cigoli, Crist. Allori,* &c. *Donatello:* a youthful bust of St. John; a marble statue of St. John the Baptist; and one unfinished of David. Donatello was indebted to one of the Martelli family, a rich merchant, for his education. There is another *Palazzo* or *Casa Martelli,* Canto della Paglia, No. 879, built by Arnolfo, one of the oldest specimens of domestic architecture in Florence.

Palazzo (or more properly *Casino*) *Mediceo,* on the W. side of the Piazza di San Marco, a great portion of which of late years was converted into Custom-house offices and stores, forms now the Ministry of Finance. The adjoining extensive edifice, which formerly belonged to a convent of St. Catherine, and which subsequently was converted into a barrack, has been appropriated to public offices.

Palazzo Mozzi, beyond the Ponte alle Grazie, is an almost unaltered edifice of the 13th centy.; it contains some good pictures, arranged in 4 rooms. *Perugino:* a Nativity, and a Madonna and Child. *Titian:* Venus and Satyr. *Michael Angelo:* a head, being portion of a fresco. *Guercino:* Dido, and a Venus with Satyrs. *Fra Bartolommeo:* a Madonna and Saints. *Albano:* Europa and Venus. *Guido:* Christ in the Garden. *Andrea del Sarto:* a Holy Family. *Salvator Rosa:* landscapes. *Guercino:* Venus and a Satyr, and Dido. *Simone Memmi:* a Nativity. *Carlo Dolce:* the Adoration of the Magi; and *Guido:* Christ in the Garden; and several portraits by *Rubens, Vandyke, Titian, Leonardo da Vinci,* &c.

Palazzo Pandolfini (Via di S. Gallo). The façade is from the designs of *Raphael* (1520), although not commenced until after his death. In it almost all the requisites of street architecture are displayed.

Casa dei Peruzzi (Piazza dei Peruzzi), near the ch. of Santa Croce. These buildings are interesting, not only as specimens of early domestic architecture, of which the outline, at least, is undefaced, but on account of the connection of the ancient possessors with England. The family or firm of the Peruzzis, distinguished amongst the great merchants of Florence, had a branch or agency established in London, at least as early as the beginning of the reign of Edward I., and they continued in great credit till Edward III. To this monarch they advanced money to the amount of 135,000 marks, which, not being repaid, they became bankrupt. The other great Florentine houses, the Bardis and the Frescobaldis, the Barings and Rothschilds of their age, were involved in the same calamity. The Bardis and the Peruzzis still exist, and are said to hold some of the bonds given by Edward III. for the loans made to him.

A lofty and not inelegant arch, the remains of the *Loggia de' Peruzzi,* and which was used as a kind of private exchange, yet remains. It was painted by *Paolo Uccello,* who was commissioned to decorate the vaulting with representations of the four elements. Earth,

he figured as a mole; Water, by a fish; Fire, by a salamander; and Air, by a camel. *Paolo* had heard that the *cameleon* lived upon the pure element: but, not knowing exactly what kind of a beast a *cameleon* was, he painted a *camel* with a wide gaping mouth, inhaling the wind. The arms of the *Peruzzi*, a shield *semée* with *pears*, are yet seen upon some of the adjoining walls. In the neighbourhood of the site of this palazzo stood the *Roman amphitheatre:* its form can be traced in the irregular oval line of houses forming the Via Torta.

Palazzo Pretorio or *del Podestà*, more generally known as the Pal. *del Bargello*, at the corner of the Via Ghibellina and Via dei Librai (admission 1 franc). This remarkable building was erected as the residence of the Podestà, the chief criminal magistrate of the Republic, and who, according to the statutes, was always to be a Guelph, and a native of some other state of Italy. The first qualification was intended by the Guelphs to prevent the opposite party from having any chance of justice: the second, to secure some chance of it amongst themselves. The Palace was erected by *Lapo*, the master of Arnolfo's father—as appears from a curious contemporaneous inscription near the corner of the Via dei Librai—about the middle of the 13th century, but having been partially burned down in 1332 it was rebuilt nearly as we now see it by an almost unknown architect, *Neri di Fiorovanti*, and not by Agnolo Gaddi, as stated by Vasari. The walls of the inner court are covered with the armorial bearings of the Podestàs from the 14th centy. Around it are some mediæval sculptures, 2 fine columns in Rosso antico, &c. The handsome stairs leading to the Loggia above date from 1367. At the N. angle of the building rises a lofty tower, upon which were once paintings by *Giottino*, representing the treacherous confederates of the Duke of Athens hanging with their heads downwards, their family arms being appended to increase their disgrace; but of this scarcely a vestige can now be discovered; the personages engaged in the conspiracy of the Pazzi were in great part effaced at the instance of Sixtus IV., who was supposed to have taken a part in that disgraceful affair. At a later period this palace was appropriated to the *Bargello*, or chief of the police; until more recently it had served as a prison. The ancient apartments were adorned with frescoes, which, according to the too common custom of Florence, were whitewashed over. One, the chapel of the Podestà, was entirely painted by *Giotto*, but, having been converted into a store-room and prison cells, but a few fragments of them still remain, especially on the side walls; on the W. wall, over the entrance, was the Inferno, and on the opposite or eastern the Saviour in Glory, surrounded by hosts of saints, with cherubim above and co-temporary numerous figures below; it was on the rt. side of the window forming part of the latter that existed a group of figures of Charles de Valois, Dante, Brunetto Latini, Corso Donati, and of Giotto himself, described by Filippo Villani in the 14th centy., by Manetti, and Vasari. It might have been thought that, in a city where Dante is honoured as the greatest of her children, such a portrait would have been preserved as a most precious memorial; but no, the brush went over it all. The position of the paintings was well known, yet not the slightest attempt was made to recover them until 1841, when a subscription was set on foot by an English and an American gentleman, Messrs. Kirkup and Wilde, for defraying the expense of removing the whitewash; and, after repeated applications and delays, much jealous feeling being shown because foreigners interfered in the matter, the authorities undertook the operation at their own expense, but unfortunately confided it to a person who proved himself quite incompetent by seriously injuring the painting. The result was, that the interior of the chapel has been cleared and cleaned out; the whitewash having been from ¾ to 1¼ inch thick. The paintings on the side walls, 14 in number, represent scenes in the life of the Magdalen and St. Mary of Egypt. The

portrait of Dante was damaged in one eye by a nail being driven into it; luckily a coloured sketch and later a tracing of it was made by Mr. Kirkup, as it was when first discovered, and which has been published by the Arundel Society of London,—a most fortunate occurrence, for since then the head has been nearly ruined by restorations and repainting: the tone of the face having received a jaundice-like hue, the expression and likeness quite altered by repainting the injured eye, and too close to the nose; the cap changed into an undefined sort of turban; and the colours of the dress, once the same as those in which Beatrice is described by the poet in the 'Purgatorio,' green, white, and red, being considered by the courtly restorer as revolutionary, altered, the green being converted into a chocolate brown;* the figure bearing a coronet before that of Dante is supposed to be that of Charles de Valois, Duke of Calabria. In a corresponding position to the portrait of Dante, and on the l. of the window, are several groups of historical figures, amongst which can be recognised that of the Cardinal di Aquasparta, envoy of Boniface VIII., who brought about peace between the rival factions of the Bianchi and Neri at the close of the 13th centy. The kneeling portrait is of a Donatorio; the shield below, of the Fieschi family, one of whom was Podesta in 1358, has been evidently introduced subsequently to Giotto's paintings. The two paintings on the eastern wall representing S. Jerome and the Virgin, transferred recently here from another room in the palace, are attributed to *Ridolfo di Ghirlandajo*, and painted in 1490. They have lost all their original character by restoration. The Virgin and Child on the wall of the sacristy is of the school of Giotto.† The rooms on the upper floor offer less of historical interest: they have been recently used for an exhibition of objects of mediæval art lent to the museum. This splendid monument of domestic mediæval architecture has been for some years under repair. Already the whole of the exterior has been magnificently restored; the fine Italian-Gothic arches that surround 3 sides of the inner court opened out, with the beautiful loggia, or gallery, over them. The great Hall of Audience of the Podestà, on the 1st floor, at one end of which is the chapel, decorated with armorial bearings of Walter de Brienne, with a fine mediæval chimney, and preceded by 4 rooms for the chief magistrates, guards, &c., and followed by a noble Gothic hall, in earlier times the place of meeting of the Florentine municipality, formerly occupied by 3 tiers of prison cells, are about to be converted into a museum of mediæval antiquities. One room entirely dedicated to mediæval bronzes, formerly in the Gallery of the Uffizi, the most remarkable of which are—

The Mercury of *Giovanni di Bo-*

* The photographs published at Florence of this portrait were made after it was restored, and convey an imperfect idea of the painting as when first discovered.

† An attempt has been recently made to show that the paintings in question, and especially the portrait of Dante, were of a later period than Giotto's—an opinion that has been victoriously combated by Sig. Cavalcaselle, one of the best authorities on the history of painting of the early Florentine school; the principal reasons given for attributing the portraits to T. Gaddi being, that the one of Dante represents a man of 25 years of age, when the painter was only 15, and that the Palace of the Podestà was burned down in 1332, when Giotto was dead. As to the age of the poet, the portrait has been so barbarously restored and repainted as to render any opinion on this part of the question of little value, whilst, from the difference in the style of architecture between the early pointed lance-shaped windows of the chapel, and the more decorated character of the rest of the palace, it is nearly certain, from a careful comparison of the architectural style of the chapel and of the rebuilt (after the fire) palace, that the sacred edifice remained standing after the fire; indeed, it would be scarcely possible that so accurate a chronicler as Filippo Villani, who wrote in the same century, followed by Manetti and Vasari, who assert positively Giotto's authorship, could have committed so gross a mistake. To us, therefore, it is clear from all the historical evidence adduced, and from the style of the painting so evidently Giottesque, that there is no reason to doubt that the portrait of the great poet was painted by his friend and contemporary Giotto, and probably during his lifetime and that it is consequently the most authentic likeness of the immortal author of the 'Divina Commedia.'

Iogna. — "His famous bronze statue of Mercury is conceived in the true spirit of poetry, and is deservedly admired as one of the finest productions of modern art. The form is light, and the action graceful."—*Westmacott jun.* — *Benvenuto Cellini:* The bust of Cosimo I., considered by the artist himself as one of his finest works; and, two small models of his Perseus, one in wax, the other in bronze. —*Ghiberti:* the urn which contained the relics of the martyrs Probus, Hyacinthus, and Nemesius, formerly in the church of the Angeli. — The trial piece, executed when he was 20 years old, representing the Sacrifice of Abraham, which obtained for him the order for the gates of the Baptistery.—*Brunellesco:* his trial piece, when competing for the same work, and which he did not obtain. — *Donatello:* a beautiful statue, apparently allegorical, of a winged child.—David as Conqueror of Goliath. This fine statue is historical. It stood originally in the cortile of the Medici palace; but when Cosimo was exiled in 1433, it was seized by the Signoria, and placed in the Palazzo Vecchio. — *Andrea Verocchio:* another David. It is rather emaciated. There are also here many copies in bronze of celebrated specimens of ancient sculpture.

In clearing away the cells of the basement paintings have been discovered of the school of *Giotto*, and a large hall opened, filled with specimens of mediæval sculpture, and an unique series of 54 magnificent specimens of *Majolica*, most of which were inherited by the Medicis from the Dukes of Urbino: they were manufactured at that town and Castel Durante, by the first artists of the 16th cent.: those representing Raphael's Incendio del Borgo by *Orazio Fontana*, and the Martyrdom of Sta. Cecilia by *Nicola d' Urbino* (1527), are among the most remarkable. A large number of mediæval and modern Sculptures in Ivory; a series of small portraits of the Medicis, painted by *Bronzino* and his pupils; a few early Christian glasses; some elaborate specimens of wood-carving.

The *Palazzo Riccardi* (Via Larga, now Via Cavour). This stately residence was begun in 1430, by Cosimo de' Medici, from the designs of *Michelozzo*. It has lodged Charles VIII. of France, Leo X., and the Emperor Charles V. It continued in the possession of the Medicis till 1659, when they sold it to the Marquis Gabriele Riccardi; but towards the end of the last century it was bought by the Grand Duke, and is now employed as a species of Somerset House, partly for literary societies, and partly for government offices. The building is a noble specimen of the Florentine style. In the windows of the upper stories Doric and Corinthian pillars are introduced as mullions. The windows of the ground floor are by *Michael Angelo*, and they are curious as being the first example of a window-sill supported by consoles; an invention of that great architect. In the court over the arches are eight good bas-reliefs by *Donatello*, but less interesting than his works usually are, being imitated from ancient gems and medals. Several Roman inscriptions, busts, and bas-reliefs are deposited here; amongst which 3 fine sarcophagi, having been used like those of Pisa for mediæval tombs, and formerly built into the walls of the baptistery of S. Giovanni. The great gallery is very splendid. The paintings are by *Luca Giordano* (1632-1705). The subjects are the Apotheosis of the Medicis, and groups explained as allegorical of the vicissitudes of human life. The quantity of ultramarine employed was so great, that the assistant, who washed the painter's brushes, is said to have made a large sum by the operation.

The chapel has some beautiful and well-preserved frescoes by *Benozzo Gozzoli:* "They are as fresh and pure as when first painted (and Gozzoli died in 1478). The subjects are hunting-pieces, processions, angels kneeling, &c.; full of vernal beauty and poetry, feeling and simplicity, and yet of variety in treatment. The delicate purity and freshness of the colour show how well fresco may be adapted to the decoration of even small rooms: about its superiority for large there is no doubt."

—*C. W. C.* These frescoes contain several Florentine portraits; that of the painter himself is fine: also the figure of the foreshortened ass, which Gozzoli introduced at Pisa, and of which he was so proud. Vasari especially mentions it there, but not in this painting.

The *Biblioteca Riccardiana*, formed by the family, and purchased by the state in 1812, is open to the public daily from nine till two, except on Sundays and festivals. It contains about 3600 manuscripts, and about 20,600 printed books; many copies of Dante, one of which contains one of the most authentic portraits of the poet; correspondence of Italian literati; and some valuable classics.

This fine palace has been recently appropriated to the offices of the Ministry of the Interior.

Palazzo Rinuccini (Fondaccio di S. Spirito), built from the designs of *Cigoli*. The gallery of pictures, library, and valuable collection of MSS. formerly in this palace, have been dispersed on the death of the marquis, the last male of this celebrated family. The portion of the latter relating to Tuscan history, having been purchased by the Grand Duke Leopold II., is now in his library at the Palazzo Pitti.

Palazzo Rucellai, in the Via della Vigna Nova, behind the Lung' Arno, and not far from the Ponte della Carraja. Built towards the middle of the 15th century, by *Leon B. Alberti*, it is one of his finest works, and has one of the most beautiful fronts, although unfinished, amongst the Tuscan palaces in the elaborately decorated style of the period; it is still inhabited by the descendants of the family for whom it was built—a rare occurrence at Florence. There are some good Carlo Dolces in this palace. In front stood the Loggia dei Rucellai, of 3 handsome arches supported by composite columns, now walled in, also by Alberti. These Loggie existed near many of the palaces in Florence, consisting of small open porticos, where people met for business or recreation, as they now do in the Loggia of Orgagna. In the same street, and opposite the Loggia dei Tornaquinci, is a house of some historical interest to Englishmen, as having been built by Sir Robert Dudley, son of the great Earl of Leicester in Queen Elizabeth's time, during his residence at the court of Cosimo II.; he is well known as an eminent engineer to have been one of the projectors of the port of Leghorn: it was during his voluntary exile in Florence that he wrote his celebrated work the *Arcano di Mare*.

Palazzo Stiozzi, now Orloff, in the Via della Scala. There is nothing in the house worthy of notice; but the gardens, which extend from the Via della Scala to the Via del Prato, are handsomely laid out: in one part is a fine artificial grotto, in another a colossal statue of a giant in stone, and in a third a statue of Pope Boniface VIII., by *Andrea Pisano*, which was intended originally for the façade of the cathedral; it is a work of the 14th cent., as shown by the tiara with a single crown, like on the statue in the crypt of St. Peter's at Rome, by *Arnolfo*: and a bust of Bianca Capella in the corridor overlooking the garden. The gardens were the site of the celebrated Orti Rucellai, the place of meeting of the Platonic Academy in the times of Cosimo and Lorenzo the Magnificent; to commemorate which a column with an inscription was put up by their former owner. Opposite to the Pal. Stiozzi is the large establishment, called *Ripoli*, for the education of young females of good family.

Palazzo Strozzi (in the *Via dei Tornabuoni*) was commenced in 1489, by *Benedetto da Majano*, and continued by *Simone del Pollajuolo*, nicknamed *Cronaca*, in consequence of the lengthy tales he had to tell about Rome and its wonders. The decorations, of the Tuscan order, and the magnificent Corinthian cornice (which has only been completed on the side looking into the Piazza delle Cipolle), were added by Cronaca. This cornice, Vasari says, was taken exactly from an ancient model at Rome, the several parts being only enlarged by Cronaca in proportion to the size of this palace. About the time of its erection flourished *Nicolo Grasso*, called *Caparra*, an excel-

lent worker in metal; and the Gothic braccialetti or cressets, "Lumiere maravigliose," as they are called by Vasari, which project from the angles, are curious and beautiful specimens of his ironwork. The interior court is also by Cronaca: it is small and mean, "and does not correspond with the exterior, but is extremely beautiful."—*Milizia.*

Filippo Strozzi, the founder of this building, boasted that it would excel all others in magnificence. There was a great rivalry between him and the Pitti family; and, as the story goes, Luca Pitti, when he commenced his palace (see *Palazzo Pitti*), boasted that it would be large enough to contain that of the Strozzi within its courtyard.

Villa Torrigiani (on the S. side of the Arno, in the Via del Campuccio, leading to the Porta Romana) has one of the most extensive and agreeable private gardens of Florence, containing extensive conservatories. There are two casinos in the gardens, which are now let to foreign families, and form the most agreeable residences within the walls. Before the principal one is the marble group of the late Marquis and his younger son, the late owner of the villa, by *Fede.* In the centre is a high tower, representing the armorial bearings of the family. In the Palace of the Marquis Torrigiani, in the Piazza dei Mozzi, are some good pictures; amongst which an Entombment by *Titian,* said to have been painted in his 90th year; several Cassoni or Marriage-box lids, painted by *Filippino Lippi;* a fine portrait of Alessio Alberti by *Paul Veronese;* and a good copy of the Stafford Madonna by Raphael now in Lord Ellesmere's collection at Bridgewater House.

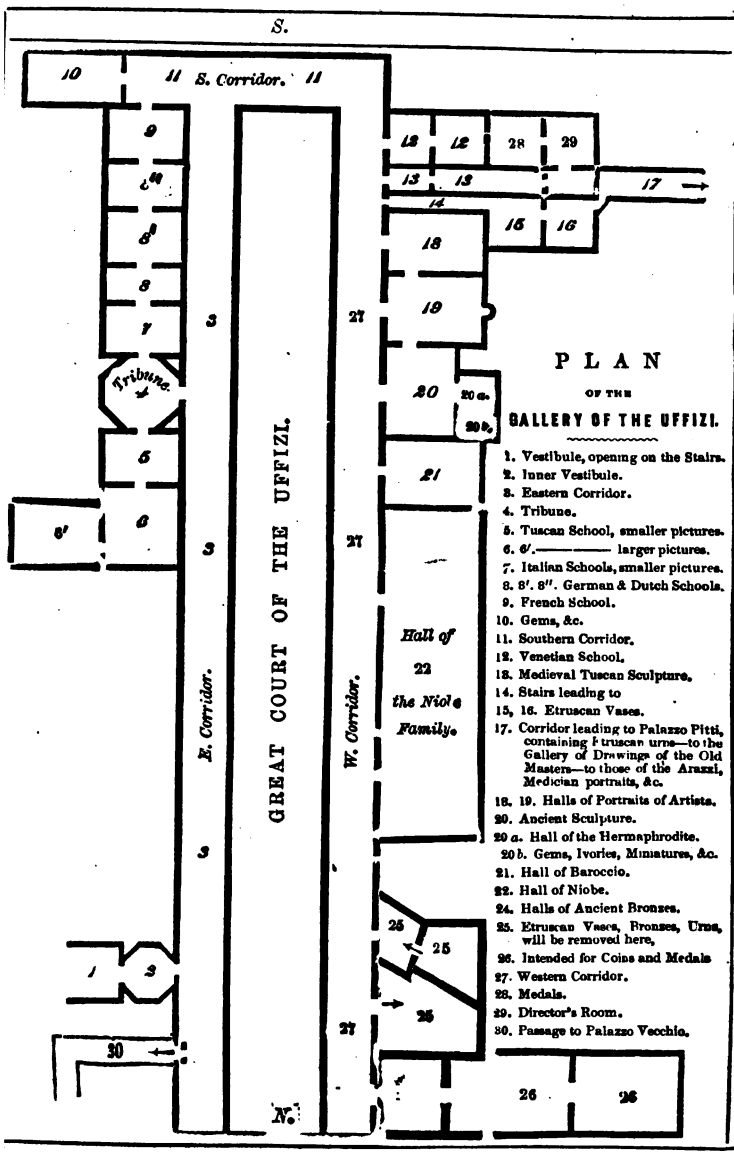
Palazzo Uguccione (Piazza della Signoria), built in 1550. Its design has been attributed to Raphael and to Michael Angelo, but with the greatest probability to the latter: it is now occupied by Messrs. Fenzi and Hall, the well-known bankers. Over the door is a bust of Duke Francesco I. by *Gio. di Bologna.*

The Uffizi Gallery.

Galleria Reale.—Open to the public every day, between 9 and 3, except on Sundays and minor feast-days, when it is open from 10 to 3, and on Tuesdays from 12 to 3. It is only closed on the great festivals of the Ch., on the last Mon., Tues., and Thurs. of Carnival, and the 4 last days of Passion week. The same regulations apply to the Pitti Gallery, the Academia delle Belle Arti, and the Egyptian Museum.

There is a very fair Catalogue of the different objects of the Collection, sold at the entrance, according to the new arrangement of the Gallery in 1863; and corresponding numbers placed on all the objects, pictures, sculptures, &c. We have inserted these numbers in the following pages (as they now exist), before the designation of the objects to which they refer. In addition to the numbers, the name of the master is affixed to the paintings.

This celebrated collection, as a whole perhaps the richest and most varied in the world, though less extensive than the Vatican and Louvre, in some of its departments, is contained in the upper story of the *Uffizi,* a fine building erected by Cosimo I. for the public offices or tribunals, and which, besides the gallery, contains the Magliabecchian Library, and the Medicean Archives. "This is *Vasari's* best building."—*Milizia.* It was begun in 1560. The tribune was built by *Bernardo Buontalenti,* by order of Francesco I. The vestibules, the Hall of Niobe, the rooms for the gems, bronzes, and Etruscan vases, were completed in their present form by *Zanobi del Rosso,* in the middle of the last century: those for the Etruscan Museum and collection of original drawings were added by Leopold II. in 1853. The gallery, properly so called, was originally an open portico, now enclosed, which formed all the upper story of the Uffizi, and which was used by Cosimo I. and his successors as a passage from the Palazzo



PLAN

OF THE

GALLERY OF THE UFFIZI.

1. Vestibule, opening on the Stairs.
2. Inner Vestibule.
3. Eastern Corridor.
4. Tribune.
5. Tuscan School, smaller pictures.
6. 6'.———— larger pictures.
7. Italian Schools, smaller pictures.
8. 8'. 8''. German & Dutch Schools.
9. French School.
10. Gems, &c.
11. Southern Corridor.
12. Venetian School.
13. Medieval Tuscan Sculpture.
14. Stairs leading to
15, 16. Etruscan Vases.
17. Corridor leading to Palazzo Pitti, containing Etruscan urns—to the Gallery of Drawings of the Old Masters—to those of the Arazzi, Medician portraits, &c.
18. 19. Halls of Portraits of Artists.
20. Ancient Sculpture.
20 *a*. Hall of the Hermaphrodite.
20 *b*. Gems, Ivories, Miniatures, &c.
21. Hall of Baroccio.
22. Hall of Niobe.
24. Halls of Ancient Bronzes.
25. Etruscan Vases, Bronzes, Urns, will be removed here,
26. Intended for Coins and Medals
27. Western Corridor.
28. Medals.
29. Director's Room.
30. Passage to Palazzo Vecchio.

Pitti to the Palazzo Vecchio without descending into the streets. This corridor of communication, which now opens into the western gallery, is Vasari's work, and was completed in 5 months. Where needful, it is carried over arches: and the roof of it may be seen from the windows of the Uffizi, winding downwards, and crossing the Ponte Vecchio, being lost amidst the buildings of the Oltr' Arno. These galleries have been converted into halls for the Etruscan collections, that of the drawings by the Old Masters, &c. See p. 84.

At the end of the great court or square of the Uffizi is a statue of Cosimo I., by *Giov. Bologna*. The niches surrounding it have been recently filled with statues of celebrated Tuscans, executed by modern artists, at the expense of a patriotic society. Amongst these may be mentioned—Orgagna, by *Bazzanti;* Dante, *Demi;* Lorenzo the Magnificent, *Grazzini;* Leonardo da Vinci, *Pampaloni;* Petrarch, *Leoni;* Benv. Cellini, *Cambi;* Giotto, *Dupré;* Michael Angelo, *Santarelli*. There are also statues of Cosimo de' Medici, Donatello, Nicolo da Pisa, Boccaccio, Macchiavelli, Guicciardini, Amerigo Vespucci, Redi, Galileo, Guido Aretino, Leon Battista Alberti, Cesalpino, Accorsi, Micheli the botanist, Mascagni the anatomist, and, in the four niches facing the river, of Ferucci, Giovanni delle Bande Neri, Farinata degl' Uberti, and Pietro Capponi.

The original collections of the Medici family were dispersed at various periods; the collections of Lorenzo the Magnificent were sold in 1494, and lastly their palace was plundered after the assassination of Alessandro, in 1537. Cosimo I., however, recovered much of what had belonged to his ancestors, and he was the founder of this museum, in which he was much assisted by the advice of Vasari. His successors rendered it what it now is, one of the most interesting in Europe. Most was done by Ferdinand I. and Cosimo II. In the N.W. corner stood the *Zecca* or Mint, now converted into the Post-office.

Ascending from the E. corridor, or portico, the 4 flights of stairs, we enter *the first Vestibule* (1*), in which are placed the busts of the Medici family of the Granducal line; three, viz. of Ferdinand I. (d. 1609), Cosimo II. (d. 1621), and Ferdinand II. (d. 1670), are in porphyry. It is said that the art of working in this material was reintroduced by Cosimo I. *Ferrucci*, who executed the statue on the column in the Piazza Santa Trinità, was the earliest modern sculptor who worked successfully in porphyry. Here are also a bronze statue of Mars, and a Silenus with the infant Bacchus, and some bas-reliefs of Roman sacrificial processions inserted in the walls, probably from an ancient arch.

Inner Vestibule (2).—19. The *Florentine Boar;* and 24, 25, 2 figures of wolf-dogs, seated on each side of the door, and full of animation. Several statues. One, 20, called the *Apollo Cœlispex*, is an example of the extent to which *restorations* can be carried; if these are deducted, the antique portion will be reduced to the trunk, part of the right thigh, and the stump of the right arm. 21. *Adrian*, 22. *Trajan*, 23. *Augustus*—statues larger than life; all possessing merit, particularly the latter, of which, however, the head is modern. Many busts of unknown personages. Two 4-sided votive columns, covered with military, naval, and sacrificial emblems: that to the rt. is surmounted by a modern bust of Cybele; that to the l. by a head of Jupiter. The horse in this room was once supposed to belong to the group of Niobe and her children.

The *Corridors* (3, 11, 27).—These are occupied both as picture and sculpture galleries. The ceiling of the eastern gallery is covered with mythological subjects, arabesques. These were painted in 1581, chiefly by *Poccetti*. In the southern and western corridors the subjects are taken from the history of Florence: these were executed in 1655 by various artists. Twelve divisions of the ceiling of the W. corridor having been destroyed by fire in 1762, they were restored at that time. Each corridor is surrounded by a series of

* The numbers in a parenthesis refer to those on the annexed ground-plan of the gallery.

detached portraits, begun by Cosimo I., who employed *Cristoforo Papi* to copy the collection of Paolo Giovio: his successors continued it, and the collection now numbers 533. It includes many portraits not easily found elsewhere; but they have little merit as works of art. The following description of the works of art begins at the eastern corridor, near the entrance, and proceeds from thence round the two others.

Pictures. — The paintings form an historical series of the Tuscan schools. They are arranged chronologically, beginning at the N. end of the E. corridor. The greater part were collected under the direction of Vasari, who advised Cosimo I. to keep them together as illustrations of the history of art. This collection is especially worthy of notice as being the earliest formed for instruction. The following are more particularly interesting, as showing the progress of early painting: — 1. A Virgin and Child, by *Andrea Rico di Candia*, in the mediæval Greek manner. 2. *Cimabue* (1240-1302), Santa Cecilia, surrounded by eight smaller paintings of different events of her life. 3. Christ Enthroned. 6. *Giotto* (1276-1336) Our Lord in the Garden. 7. *Giottino*, a Descent from the Cross. 8, 9, 10, *Simone di Martino* and *Lippo Memmi*, the Annunciation, and Saints Ansanus and Julietta, painted in 1333. 11. *Pietro Laurati* (1340), Madonna and Child. 14. *Angelo Gaddi*, the Annunciation, with three small subjects, the Adoration of the Kings and Shepherds, and the Presentation in the Temple, on the Predella beneath. 18. *Lorenzo di Bicci*, SS. Cosimo and Damiano (1418-1452), with a Predella representing these saints, the patrons of surgeons, performing an amputation. 20. *Lorenzo Monaco* (1410), the Offerings of the Three Kings. 17. *Fra Angelico da Fiesole* (1387-1455), a splendid tabernacle or altarpiece, with folding doors, which the custode will open if asked to do so: around the Virgin and Child are painted angels on a gold ground, of exquisite beauty; on the doors of the tabernacle are full-length figures of St. Mark, St. Peter, and St. John the Baptist: this fine work was painted in 1433, at an expense of 190 florins, for the Linendrapers' Company of Florence. 25. *Sandro Botticelli*, an infant Jesus, and Virgin crowned by Angels, a circular picture, showing a great advance in grandeur and beauty of style. 27. *Lorenzo di Pietro*, a Madonna and Saints. 29. *Paolo Uccello* (1389-1472), a Battle-scene. 30. *A. Pollajuolo*, portrait of Man in armour. 31. *Alessio Baldovinetti*, Virgin and Child. 32. *Piero di Cosimo*, a picture of the fable of Andromeda: the painter must have had in view the fossil *Deinotherium*, or some like monster, in his representation of the Dragon. There is another painting by the same master, and of the same subject, in Room 6, more elaborately treated. 34. *Luca Signorelli*, a Holy Family. 36. *Piero di Cosimo*, a portrait. 39. *Sandro Botticelli*, Venus on a Shell rising from the Sea, urged on by Zephyrs, a very characteristic specimen of the master. 41. *Gerino da Pistoja*, a Holy Family. 47. *Cecchino Salviati*, Charity surrounded by children. 52-54. *Bronzino*, figures of the Angel and Virgin for a large subject of the Annunciation. 53. *Domenico da Passignano*, Christ falling under the Cross. 57. *Cigoli*, the Martyrdom of St. Lawrence; and, 62, a good Magdalen. 61. *Lorenzo Lippi*, Christ on the Cross. 59, 69. *Giov. di San Giovanni*, Venus combing a Cupid, and a Marriage Scene. *Semini*, a Magdalen.

Busts.—The series of busts of Roman rulers is unrivalled, except in the Capitoline Museum at Rome, extending from Cæsar to Constantine. Those of the emperors are arranged on the l., the empresses along the rt. wall of the gallery. The following are deserving of notice:—41–43. *Julius Cæsar*, two busts in marble and one in bronze; the latter very fine, and nearly similar to the celebrated one in the Ludovisi Gallery at Rome. 47, 49. *Augustus* and his daughter *Julia*. 48. *Marcus Agrippa*. The last is remarkably perfect, the tip of the nose being

alone restored. 61. *Caligula*, characteristic. 63. *Messalina*. 63, 70, 71. *Nero*, as a child and as a man. 72. *Galba*. 77. *Otho*, considered by Winckelman the finest of that Emperor. 80. *Vitellius*, evidently a likeness, big and burly. 79. *Julia*, the daughter of Titus. 85. *Vespasian*. 86. *Domitia*. 87. *Titus*. 93. *Nerva*. 96, 98, 101. *Trajan*, three busts, one colossal. 103. *Plotina*, the wife of Trajan, finely executed. 108. *Adrian*, of fine workmanship. 107. *Matidia*. 157. *Pertinax*. 161. *Pescennius Niger*. 175. *Geta*. 211. *Maximus*. 217. The young *Saloninus*. 215. *Julia Mammæa*. 222. *Pupienus*. 225. *Gordianus Pius*. 233. *Probus*. 234. *Gallienus*. 239. *Philip* the elder. 111. *Ælius Verus*. 136. *Marcus Aurelius*, 4 busts, representing him at different periods of his life. 116. *Faustina* the elder, the wife of Antoninus Pius; two busts. Two busts of children, one of which (132) is *Annius Verus*, son of Marcus Aurelius. 143, 144. *Lucius Verus*. 147. *Commodus*. 163, 165. *Septimius Severus*, two busts, both fine. 168. *Caracalla*, an unflattering likeness, of good workmanship. 173, 175, 180. *Geta*, three busts. 167. *Clodius Albinus*, the competitor of Severus for the empire, in alabaster. 192, 198. *Alexander Severus*, two busts, rare. 213. The elder *Gordian*. 240. *Constantine;* the workmanship shows many symptoms of the decline of art. "None of these heads," observes Forsyth, "are absolutely entire: most of their noses and ears have been mutilated; indeed, such defects were common even in ancient galleries:—

'Et Curios jam dimidios, humeroque minorem Corvinum, et Galbam auriculis nasoque carentem.' JUVENAL.

An imperial nose may, however, be always authentically restored, as it appears on coins in profile."

Statues.—The best statues of the eastern corridor are,—a young *Athlete*, holding a vase. *Urania*—at least so called, for the emblems, the globe and compasses which she holds, are modern additions or restorations. The drapery is fine.—A *Vestal* bearing the name of Lucilla.—*Apollo*, with a serpent by his side: the portions which are antique are fine. In the southern corridor (11) are,—123. A *Cupid*, a *Bacchante*, and *Venus Anadyomena;* the torso and part of one leg ancient and very fine. 137. A circular altar, with bas-reliefs of the Sacrifice of Iphigenia. 138. A copy in marble of the statue of the Youth of the Capitol. In the western corridor (27) are two statues of *Marsyas*, one (155) rather deficient in expression, restored by Donatello, the other (156) of a reddish marble, restored by Verocchio. Just beyond these statues a small door, the second on the left, opens into a narrow corridor containing some fine

Sculptures of the mediæval Tuscan School (13) of the 15th and 16th centuries.—Here are preserved some extremely interesting specimens of art of this period; they are arranged in two divisions—in the first, by *Benedetto da Rovezzano*, are (347, 348, 349, 350, 351) bas-reliefs which belonged to the shrine of San Giovanni Gualberto, representing events in the life of the saint. They were unfortunately mutilated by some foreign soldiers in 1530, who were quartered in the monastery of St. Salvi, outside the Porta di Sta. Croce, where the monument stood. 352, 353. "A long group of figures by Andrea di Verrocchio, representing the death of a lady of the Tornabuoni family, in childbirth, is excellent for nature and pathos in the different characters, though nobleness of expression may sometimes be sacrificed to truth."—*H. H.* Good bas-relief busts of members of the House of Urbino: that of Federigo di Montefeltro appears to be copied from Pietro della Francesca's celebrated portrait (see p. 75). In the second part of this corridor (354-368), *Luca della Robbia*, a series of ten bas-reliefs in marble, intended for the organ gallery in the Cathedral of Florence, "deserve particular attention for their composition and the expression. They represent a choir, or groups of singers. They are extremely valuable, as their author executed very few works in marble. One of these bas-reliefs, representing two children dancing to

music, is particularly beautiful and true to nature." It is said that they were executed in competition with *Donatello*, whose rival performance is placed immediately above them. 373. *Donatello's* series of bas-reliefs represents also groups of children singing and dancing to music. The composition is most skilful, but, having been intended to be viewed from a distance, they are now unfavourably seen, and appear roughly executed: the background is studded with circles of gold-leaf, which at this short distance has a disagreeable effect. These two works of La Robbia and Donatello were never put up, but were lost sight of till lately in the storeroom of the Opera del Duomo. 374. *Michael Angelo*, a circular bas-relief of a Holy Family, unfinished but exquisitely beautiful. 367. *Ber. Rosellino*, bas-relief, the Virgin praying before the infant Christ. 374. *Michael Angelo*, an unfinished bas-relief of the Virgin and Child and St. John, very interesting. Two busts in terra cotta, by *A. Pollaguolo*, from the Hospital of Sta. Maria Nuova, 1 having on the armour some fine reliefs of Hercules and the Dragon. 379. *Donatello*, small bust of St. John the Baptist, in grey stone. 364. *A. Gamberelli*, called *il Rossellino*, a beautiful little statue of St. John. 362. *Matteo Civitali*, a lovely bas-relief of Faith, signed O. M. C. L., —Opus M. Civitalis Luchensis. The works of this eminent sculptor are seldom met with out of his native town, Lucca. 353. A bas-relief of the Virgin and Child. 357. *Jacopo della Quercia*, a bas-relief of five children supporting wreaths of flowers. This beautiful specimen formed a portion of the base of the sepulchral monument of Ilaria Guinigi, now in the N. transept of the cathedral at Lucca. (See *Handbook of Central Italy*, Lucca). 369, 376. *Luca della Robbia*, two small unfinished bas-reliefs of the release of St. Peter from prison by the Angel, and of his Crucifixion; and a Virgin and Child. In the passage leading to the Director's room are some portrait busts of the 15th and 16th centuries. *Benedetto da Majano*, bust of Pietro Mellini. A remarkable bust, said to be of Machiavelli (1495), but very doubtful: sculptor unknown. Two of Pietro de' Medici, the father of Lorenzo the Magnificent, one by *Mino da Fiesole*, and of Matteo Palmieri, by *A. Gambarelli*.

Returning to the western corridor (27): 170. *Hygeia*, drapery good. 169. *Discobolus*, supposed to be a copy of that of Myron; *Minerva*, in the style of the Æginetan school; one of the 2 statues of *Æsculapius; Marcus Aurelius*, in a good style of Roman sculpture; 229, *Melpomene* or *Clio*. At N. end of this corridor are several fine specimens of Florentine sculpture of 15th and 16th centuries. 380. The Drunken Bacchus and Faun of *Michael Angelo*, of which the following story is told by Wright, a traveller, who visited Florence somewhat more than a century ago:—"When Michael Angelo's reputation was raised to a great height, his adversaries, envious of his fame, had no other way left to lessen it, but by comparing his works with the antique, endeavouring to show how far he fell short of the ancients; he took a resolution of putting the skill of his judges to the test, and made this Bacchus and Faun. When the work was perfected, he broke off the right hand, which holds a cup, and laid it by in his closet; the rest of the figure he buried, and let it lie some time in the ground. At a proper opportunity workmen were ordered to dig, as for other purposes, in another part of the ground, and to carry on their work so that they must of course come to the place where the statue was hid. They did so, and found it; and, by direction, talked of it in such a manner as that it might come early to the ear of some of his adversaries, who were not long in going to view the new discovery; and when they had cleared the earth from it, they found a fine group of a Bacchus and Faun, all entire, except one hand, which was wanting to the Bacchus. They judged it straight to be antique, and a fine antique too. The discovery was soon noised about, and among the rest that flocked to see it, Michael Angelo came himself: he was not so loud in his praises of it as the rest were. It was a 'bella cosa,' a pretty thing. 'Well, says one

of them, 'you can make as good a one, no doubt.' He played with them a while, and at last asked them, 'What will you say if I made this?' It may be easily imagined how the question was received. He then only desired their patience while he stepped home, as he did, and brought with him the hand he had broken off, which, upon application, was found to tally exactly with the arm. It was broken off in the small part of the arm, just above the wrist, where the junction is very visible."—388. A figure, called Apollo, by *Michael Angelo*, little more than the first ébauche in marble, but very spirited; and 382, a Wounded Adonis, by the same great sculptor. 389. Bacchus by *A. di Sansovino*, highly praised by Vasari. 383. A young St. John the Baptist, by *Benedetto da Majano*. 387. David as the Conqueror of Goliath, by *Donatello*. The same subject is repeated by him in a finer bronze statue. 384. St. John the Baptist, wasted by fasting, is also by him, and one of his good works. At the end of the corridor, is 385. *Baccio Bandinelli's* copy of the Laocoon. It was executed by order of Leo X. as a present to Francis I.; but when it was finished Clement VII. liked it so much that he kept it. At a short distance in front of this is an antique figure (238) in touchstone of Morpheus, represented as a boy asleep with a bundle of poppies in his hand: very expressive of perfect repose. 386. Bust of Giovanni de' Medici delle Bande Nere.

Sarcophagi.—On the Roman sarcophaghi which are placed in the corridors are various bas-reliefs, the subjects of which are taken from the heathen mythology. At the S. end of the eastern corridor, one (129), having in front the fall of Phaëton, offers on the opposite side a curious representation in lower-relief of a chariot-race in the circus, showing the position of the *Metæ;* the existence of an obelisk in the centre would seem to indicate the Circus Maximus at Rome. Each chariot is drawn by 4 horses, with the names given to the chariots and of the charioteers near them. This relief appears to belong to a later period than the finer portion on the front and sides of the urn. Near this is, 118, an early Christian one, with reliefs relative to the history of Jonas cast to the whale, of coarse workmanship. The whale is here represented as a nondescript monster; Jonas is also shown reposing beneath the arbour —both very common emblems adopted by the Christians in the early ages of our faith. The armorial shield in the centre is more recent. There are several other sarcophagi. 62 has a good bas-relief of the Rape of Thebea and Ilaria, the daughters of Leucippus, by Castor and Pollux. 68 and 73, the labours of Hercules. 95, 105, Meleager's Hunt. 84, Sea Nymphs; and one (39) with a good alto-relievo of a mother and children soliciting a victorious chief.

Near the middle of the first corridor, or eastern arm of the gallery, a door opens into

The Tribune (4).—This apartment, completed by Cosimo II. in 1610, was originally built by Francesco I. for a cabinet of miscellaneous curiosities. Amongst other objects, his collection of astronomical and philosophical instruments was here deposited. His rich collection of medals and gems also stood here. The cupola is incrusted with mother-of-pearl; the pavement is of various coloured marbles. Here are assembled some of the most valuable works of the gallery; but as this room was not intended for their reception, it is not particularly well adapted for the pictures. "The five works of sculpture which are collected together in the Tribune are sufficient in themselves to confer a reputation on any museum of art. The first which attracts attention is the far-famed statue universally known as (342) the *Venus de' Medici*. It is in Pentelic marble, and considered as an example of perfect art in its class. It is worthy of remark that the ancients seem to have made a distinction between mere passion and the refined affections which were supposed to be presided over by the goddess of Beauty and Grace; and in their sculpture marked the difference by the character

of personation in the celestial and the terrestrial Venus. The Venus de' Medici may be considered an example of sculpture when the art had, in a great degree, departed from its highest aim, that of addressing the sentiment by means of tranquil expression and simple grandeur of form, and had entered on the comparatively easy task of fascinating the senses by the display of the soft and beautiful models offered by a less *idealised* nature. It is thought that the female figure was never represented entirely undraped till the age of Praxiteles. In the exquisite work now under consideration the spectator is captivated by the unveiled beauties of the figure, by the graceful turn of the head, the tender smiling, and the rich flowing harmony of lines in the *torso* and the lower extremities. The countenance of the Medicean Venus is amongst its highest excellences, and gives an elevated character to the whole figure. The expression is not tender or smiling; the mouth, indeed, retains its unrivalled sweetness, and the forehead has even a grave air. She is evidently solicitous to discover whether she is observed. Yet the look does not indicate the timid modesty of a young girl, but the dignified anxiety of a noble married lady in such circumstances. Combining this with the position of the arms, it is impossible to conceive more feminine purity than the statue displays: it may be called its motive.—The Venus Anadyomena, in the southern corridor of the gallery, displays the same sentiment, but with a more timid, virginal expression: it seems as if, in case of any one appearing, one would crouch screaming on the ground; the other, bid the intruder go about his business."—*H. Hallam.* This statue was much broken when discovered, but the parts have been well adjusted. The feet are particularly beautiful. The restorations are the whole right arm, the left forearm, and both hands; they are by Bernini, and do not correspond in character with the rest of the figure. The height of the figure itself is 4 ft. $11\frac{4}{10}$ in. Eng. measure; if the figure stood erect it would be about 5 ft. 2 in. The modern inscription on the pedestal, perhaps copied from an ancient one, tells us that the sculptor was Cleomenes the Athenian, son of Apollodorus. There is some uncertainty whether the Venus was found in Hadrian's villa near Tivoli, or in the portico of Octavia at Rome, although the latter locality is now generally considered to be the true one.

"*The Apollino,* like the Venus de' Medici, is of the school of beautiful and tender form. Its character is that known by artists as the Androgynous; a combination, or mixture, as it were, of the female with the youthful male figure. This statue is justly considered one of the most valuable monuments that have reached us. It exhibits very high qualities of art. The balance of the composition is skilful, the attitude is easy, and there is a graceful and harmonious flow of lines from almost every point of view. The individual parts, especially in the body, or *torso,* offer excellent examples of this class of ideal form." The height of the figure itself is 4 ft. 6 in. Eng. measure. This statue was broken into several pieces a few years since by the picture of Charles V., by Vandyke, falling upon it: it has been carefully restored by Bartolini.

"*The Dancing Faun* displays the great skill of the artists of antiquity in the adaptation of form to a required purpose. The ideal of this class of poetical subjects requiring no preponderance of the elements of mere physical strength, while at the same time it was important to avoid the appearance of refinement, the muscles are less developed than is usual in the adult male figure, and are of a firm and knotty character. There is also an appearance given of elasticity, and capability of agile action. The general harmony (or 'keeping' as it is technically called) is well sustained throughout this admirable work, and the whole figure appears in motion, from the finger down to the foot which presses the *scabellum.* The portions of the statue which are restored are carried out in the true spirit of the original

work. The modern additions are from the chisel of Michael Angelo.

"*The Lottatori.*—The group of the Wrestlers, or, more correctly, of the Pancratiasts, is a remarkable example of intricate and yet compact composition, of which there is no similar ancient specimen remaining. It is a work abounding with energy and expression, while, at the same time, it has the praise of being free from undue exaggeration. It exhibits also very highly technical qualities; in the anatomical correctness in the details, propriety and choice of form, and most skilful execution. The sculptor has shown, in this most difficult subject, his perfect mastery over his materials. One of the heads is antique, but some doubt has been felt respecting the other, that of the upper figure. If it is ancient it is believed to have been retouched.

"*L'Arrotino,* or the slave whetting his knife, has given rise to much discussion and speculation as to its subject; some considering it simply as it is here designated, while others are disposed to associate it with various well-known histories; the conspiracy of the sons of Brutus; that of Catiline; or with the fable of the flaying of Marsyas. These, however, are questions which have little or nothing to do with its consideration as a work of art. In this respect its merits are of a very high order. It obviously represents a figure whose attention is suddenly arrested and withdrawn from his immediate occupation, and the attitude is simple and perfectly true to nature. The head especially is treated in a most masterly manner; and the earnestness manifested in the countenance assuredly entitles this statue to rank amongst the most valuable ancient works of expression." —*R. Westmacott jun., A.R.A.*

The finest paintings of the collection are deposited in the Tribune.

Michel Angelo. — 1139. The Virgin presenting the Infant to St. Joseph (a circular painting). This is one of the three recognised easel pictures by Michel Angelo, and as such most highly valued by his contemporaries. It is particularly described by Vasari.

Raphael.—1120. A Portrait, an unknown Florentine female, called Maddalena Doni before the real portrait of that lady, now in the Pitti Gallery, was discovered. There is great beauty in this early and delicately painted picture, and quite a Dutch attention to the minutest details of dress and ornament, &c.—1129. A Holy Family, commonly called *La Madonna del Cardellino* (goldfinch), beautiful in composition, and sweet in expression. This picture was painted in Florence by *Raphael* for his friend Lorenzo Nasi, whose house being destroyed by the landslip of the Monte di S. Giorgio, the picture was buried in the ruins, but was recovered and carefully joined. There is an ancient copy of this picture, by some considered a *replica* by Raphael himself, at Petersburg, formerly in the gallery of the Marquis Campana at Rome.—1123. *La Fornarina,* a female portrait which bears the date of 1512. The colouring is remarkably warm, and, as it rather differs from Raphael's usual tone, some have attributed it to Sebastiano del Piombo, but without the slightest foundation. There is much doubt as to the person whom it represents, some supposing it to be a certain Beatrix of Ferrara, others Vittoria Colonna, whilst until of late years the generally received opinion had been that it was the portrait of one of Raphael's favourites, very different from his acknowledged mistress, the Roman Fornarina, whose well authenticated portrait is preserved in the Barberini Gallery at Rome. 1131. Portrait of Pope Julius II.: a very fine head; the picture most carefully painted, the colouring rich and deep. It is a repetition of that in the Pitti palace: at Florence no one doubts that *both* are originals.—1127. St. John preaching in the Desert. The authenticity of this picture, of which there are many repetitions, has been unnecessarily doubted; but its beauty, as well as the circumstance of its being painted on canvas, while the others are, or were, on wood, prove this to be the celebrated San Giovanni which *Raphael* painted for Cardinal Colonna, and which he gave to his physician, Messer Jacopo, who had cured him of a dangerous illness. It has been in the

gallery of the Medicis since 1589.—By the side of this picture hangs, 1125, a Holy Family, called *del Pozzo*, from the well represented in the background. attributed to *Raphael*, but which, according to Passavant, is by some other artist, perhaps by *Franciabigio*. The great majority of persons, however, capable of forming a judgment consider it to have been painted by Raphael.

Titian.—1117. The Venus, so called, but supposed by some to be the portrait of a mistress of one of the Dukes of Urbino. In her rt. hand are flowers, at her feet a little dog. 1108. A second Venus, considered as inferior to the first; both were painted for Francesco Maria, Duke of Urbino.—1116. Portrait of Monsignore Beccadelli; a fine, simple, expressive portrait, wearing a square cap, and holding in his hand a Brief of Pope Julius III. Beccadelli was Archbishop of Pisa, and tutor to the young Cardinal Ferdinando de' Medici. When Beccadelli was nuncio at Venice, in 1552, and *Titian* painted this portrait, the latter was in his 75th year.

Paul Veronese.—1136. Holy Family, with St. John and St. Catherine.

Annibal Caracci.—1133. A Bacchante, Pan, and Cupid: one of his best works.

Ribera, called *Il Spagnoletto.*—1104. St. Jerome.

Guercino.—1114. The Samian Sibyl, noble in expression and action. 1137. Endymion asleep.

Fra' Bartolommeo della Porta.—1126, 1130. Two noble figures of the Prophets Isaiah and Job; the latter holds a scroll, with *Ecce Deus Salvator meus* upon it.

Daniele da Volterra.—1107. The Massacre of the Innocents; full of figures finely drawn and grouped.

Andrea del Sarto.—1112. Madonna and Child, between St. John the Evangelist and St. Francis, called la Madonna di San Francesco. A very grand picture. The Virgin, in the simple and beautiful character of the head and dress like the Madonna del Sacco. This is considered one of the finest of the many grand works of this master at Florence, whose merits can scarcely be appreciated out of his native city. It bears the painter's name, and the date 1517.

Albert Dürer.—1141. Adoration of the Magi; the heads in a grand style.

Andrea Mantegna.—1111. Three pictures, forming a triptych: the Circumcision, the Adoration of the Kings, the Resurrection. The figures small, and finely and carefully finished. Portrait of Elizabeth Gonzaga Duchess of Mantua.

Pietro Perugino.—1122. The Virgin and Child, between St. John the Baptist and St. Sebastian; a simple and beautiful composition, painted for the ch. of S. Domenico, at Fiesole, in 1493.

B. Luini.—1135. Herodias receiving the Head of St. John. Careful and delicate in execution, and much like Leonardo da Vinci.

Correggio.—1134. The Virgin kneeling before the Infant, clapping her hands to amuse the child, who stretches out his with joy. Given by the Duke of Mantua to Cosimo II. in 1617.—1118. The Repose in Egypt. The Virgin and Child between St. Joseph and St. Francis, painted by *Correggio* at the age of 20; 1132. Head of St. John the Baptist in the charger.

Parmigianino.—1006. Holy Family, with St. Mary Magdalen, and the prophet Zacharias.

Guido.—1113. A Virgin in Contemplation, a half-length figure.

Domenichino.—1109. A fine portrait of Cardinal Agucchi.

F. Francia.—1124. A good portrait of Evangelista Scappi.

Vandyke.—Two fine portraits: 1128, one of Charles V. on horseback, armed; over his head an eagle holds a crown of laurel:* 1115, the other, a figure dressed in black, with an expressive countenance, is called Giov. di Montfort.—*Baroccio:* 1119. Portrait of Francis II. Duke of Urbino.—*Giulio Romano:* 1144. Virgin and Child.—*Orazio Alfani*, 1110. A fine Virgin and Child, with St. John and St. Elizabeth.—*Rubens:* 1140. Hercules between Vice and Virtue, personified by Venus and Minerva.—*Luca Cranach:* 1142, 1138. Two

* This can scarcely be called a portrait: Charles V. having died in 1558, whilst Vandyke was born 40 years afterwards (1598).

figures of Eve and Adam; and, 1143, an Ecce Homo.

In three rooms on the N. side of the Tribune are placed works of the Tuscan school. In the first or smaller of the two, the pictures most deserving of notice are the following:—

1st Room (5).—*L. da Vinci:* 1157. A portrait, at one time called that of Raphael.—1159. Medusa's head. "Nothing struck me more than a Medusa's head by L. da Vinci. It appears just severed from the body and cast on the damp pavement of a cavern: a deadly paleness covers the countenance, and the mouth exhales a pestilential vapour; the snakes, which fill almost the whole picture, beginning to untwist their folds; one or two seemed already crept away, and crawling up the rock, in company with toads and other venomous reptiles."—*Beckford.* — *Fra Angelico da Fiesole:* Three pictures: 1162. Presentation of the infant St. John the Baptist to Zacharias; 1178. Marriage of the Virgin; 1184. Death of the Virgin: interesting pictures full of figures. In the last the corpse of the Virgin is seen extended on a bier: above the body is a figure of our Lord in Glory blessing the corpse, and holding a small figure, allegorically representing the soul of the Virgin, in his arms. *Masaccio:* 1167. An old Man, painted in fresco with great truth.—*Cigoli:* 1172. St. Francis receiving the stigmata. —*Carlo Dolci:* 1176. St. Lucia, in a red mantle, with a wound in her neck.—*Pietro di Cosimo:* 1246. Perseus delivering Andromeda.—*M. Albertinelli:* 1183. The Dead Christ surrounded by the Marys.—*G. da Pontormo:* 1198. The Nativity of the Baptist, painted on the bottom of a wooden dish.—1220. His portrait.—*Bronzino:* 1273, 1272. Two portraits of Children, the Princess Mary and the Prince Ferdinando de' Medici, children of Cosimo I.

In the second and larger room (6) are the following pictures:—

Jacopo da Empoli.—1261. St. Ives reading the petitions of widows and orphans.

Rodolfo del Ghirlandaio.—1275. San Zanobio raising a dead child; excellent in each figure, in the grouping, and in the fulness with which the story is told.—The companion picture, 1277, represents the Translation of the Body of the Saint, which gave rise to the miracle commemorated by the column near the Baptistery (p. 17). These two pictures have great variety of action and power of expression, and aim at tone and colour quite Venetian.

Mariotto Albertinelli.—1259. The Visitation of St. Elizabeth. The two fine figures of the Virgin and St. Elizabeth approach, in style, to Fra' Bartolommeo, with whom Albertinelli was in early life a fellow-student and a friend. "I have seen several pictures by Albertinelli, but not upon a scale to compare with this in any respect. It partakes largely of the colour of the best time as well as form, if we except the error, common to the school, of making colour stronger in the shade than in the light. It is exceedingly fraught with feeling; the Virgin is the personification of delicacy, modesty, and self-possession in a female of fine and elegant form in figure and drapery." There is below it a Predella of three small pictures exhibiting the Annunciation; the Infant Christ lying on the ground, with Joseph and Mary praying before him; and the Presentation in the Temple.

Andrea del Sarto.—1254. St. James and two Children in the dress of Penitents.—1147. His own portrait.

Pontormo.—1266. Cosimo il Vecchio, Pater Patriæ; in the "abito civile" of a Florentine citizen, a red velvet vestment and berretta. Before him is a laurel branching into two stems, one of which is cut down, whilst the other is flourishing; alluding probably to the fate of his two grandsons, Giuliano and Lorenzo.—1267. A full-length portrait of the same.—1282. Joseph presenting his father to Pharaoh, a long picture, containing many pleasing groups of figures, an Indian rhinoceros, and an octagonal edifice in progress of construction; and 1249, Joseph accused by Potiphar, and carried to prison.

Vasari.—1269. Lorenzo de' Medici. Vasari made up the portrait, not merely in countenance, but in costume, from the best contemporary

paintings and drawings he could find. About the figure are many allegorical accessories, of which it might have been difficult to guess the meaning, had not the interpretation been furnished by the artist himself. Lorenzo is seated near a species of pilaster, against which is a very grotesque head, representing (as Vasari informs us) Falsehood biting her own tongue. A Mask with a vase standing upon its forehead still more perplexingly signifies Vice conquered by Virtue. An antique lamp burning denotes the illumination which Lorenzo's successors received from his virtues.—1285, Portrait of Alessandro de' Medici, the first Duke of Florence, is equally full of recondite meanings. Of these it may be sufficient to notice that his seat has three legs, as a perfect number, each leg being composed of three *terms*, whose arms are amputated, to represent that the people have neither arms nor legs. In the centre will be discerned a head, with bands issuing from its mouth, to show how the Republic was bridled by the strong castle erected by the Medici (see *Fortezza da Basso*); and the red drapery cast upon the seat indicates the shedding of the blood of those who were opposed to them. The swarthy complexion, thick lips, and black hair, testify the Moorish blood of Alessandro's mother.

Bronzino.—1271. The Descent of our Saviour into Hades; considered the *chef-d'œuvre* of Bronzino. It originally stood in the Zanchini chapel at the church of Santa Croce.

Fra' Bartolommeo.—1265. The Virgin and Child, on a Throne, surrounded by several Saints and Protectors of the city of Florence. On one side is Sta. Reparata, holding a palm-branch. One of the noblest designs of this great artist. This picture, intended for the hall of the council in the Palazzo Vecchio, remained in this state of cartoon at the artist's death.

Leonardo da Vinci.—1252. The Adoration of the Magi, a mere sketch, very interesting, as showing how this great artist commenced his pictures. "The board was carefully prepared with a white ground, in gesso, or plaster of Paris, on which the design was freely drawn. It was then passed over with dark colours, thus acquiring a deep tone at the commencement. Some of the heads are made out with great character, but not proceeded far with.

Cigoli: 1276. The Martyrdom of St. Stephen.—*Il Sodoma:* 1279. Martyrdom of St. Sebastian; a finely drawn and expressive figure.—*Filippino Lippi:* 1268. The Virgin enthroned, with 4 Saints below, and 2 lovely Angels bearing a crown in the air above; the accessory ornaments are very elaborate and beautiful.—*Piero di Cosimo:* 1250. The Assumption of the Virgin.—*Vanni:* 1283. A good Deposition.—*Beliverti:* 1274. Joseph and Potiphar's Wife.—*Il Volterrano:* 1251. Portrait of Fra Paolo Sarpi.—*Artemisia Lomi Gentileschi:* 1258. Judith slaying Holofernes—a horrid picture to have been painted by a female.—*Filippino Lippi:* 1257. The Adoration of the Magi; a fine and very characteristic specimen, with a great number of figures, portraits, costumes, and an extensive landscape behind.

In the 3rd room (6') of the Florentine School, called of the Antichi Maestri, opening from a corner of the latter, are:—*Sandro Botticelli,* 1299, Seated figures of Force; and 1306, *Antonio di Pollajuolo,* of Justice. —1301. 3 Saints.—*Domenico Veneziano:* 1305. The Virgin enthroned, with 4 Saints.—*Sandro Botticelli:* 1303. A good Madonna and Child, with a choir of Angels; 1293. A circular painting of the same subject; 1288. Calumny, an allegorical subject, as described by Lucian; 1286. Adoration of the Magi.—*Benozzo Gozzoli:* 1302. A *predella* of 3 subjects: the Ecce Homo, the Marriage of St. Catherine, and 2 Saints.—*Luca Signorelli:* 1298. An indifferent predella, with the Annunciation, the Nativity, and Adoration of the Magi.—*Francesco di Giorgio:* 1304. a predella of 3 subjects relative to the life of St. Antony.—*Pietro della Francesca:* 1300. Two very interesting portraits of Federigo di Montefeltro, Duke of Urbino, and Beatrice Sforza, his wife.—*Dom. del Ghirlandajo:* 1297. An Adoration of the Magi, dated 1487. 1295.—*Dom. del Ghirlandajo:* 1295,

The Virgin enthroned, with the infant Saviour, and archangels on each side, with SS. Zanobius and Justus kneeling below; a fine painting on panel, and in *tempera*. Executed about 1480, it long stood in the convent of la Calza, from the inmates of which it had been purchased by the British Government for the National Gallery; but in consequence of the refusal of the Tuscan authorities to permit its exportation, it was removed here in 1857.—*Bacchiaccia:* 1296. Predella of 3 subjects from the life of Acasius, a Roman soldier of the time of Adrian: 1. The Victory of Adrian assisted by Angels; 2. Acasius, instructed by Angels, is baptized; 3. Acasius and his companions crucified on Mount Ararat.—*Fra Angelico da Fiesole:* 1294. Predella of St. Peter preaching, the Adoration of the Magi, and a subject from the life of St. Mark; 1298. Jacopo da Casentino, a predella in five compartments, of which three relate to the history of St. Peter; 1290. The Coronation of the Virgin, one of the very elaborately finished paintings of Fra Angelico; the Virgin and Saviour are surrounded by numerous Saints and Angels, each rendered, on a gold ground, with all the care of the most minute miniaturist.—*Giovanni da Milano:* 1289. Ancona in 10 compartments containing figures of Saints.—*Lor. da Credi:* 1287. The Virgin before the infant Saviour and St. John.—*Filippo Lippi:* 1307. A good small Madonna.—*Sandro Botticelli:* 1286. Adoration of the Magi.—Curious painted pulpit, the subjects being Triumphs of Death and Love as described by Petrarch. These paintings are attributed to *Il Bello.*

In a room (7) which opens out of the S. side of the Tribune are some smaller works of the other Italian schools, amongst which the following may be noticed:—

Albano: 990. Venus reposing, surrounded by Cupids, some shooting at a target in the form of a heart suspended from a tree, others making arrows; 1094. Rape of Europa; 1022. St. Peter delivered by the Angel out of Prison.—1023. The Flight out of Egypt.—*Salvator Rosa:* 1005. A sea-piece with rocky foreground; a fine landscape with a foreground of rocks, round which a river flows.—*Cignani:* 1011. The Virgin, with the infant Jesus giving her a rosary.—*Guercino:* 1040. Landscape with men and women singing.—*Dosso Dossi:* 995. Massacre of the Innocents.—*Solimena:* 1074. Diana bathing.—*Garofalo:* 1038. Annunciation.—*Andrea Mantegna:* 1074. Virgin and Child.—*Caravaggio:* 1031. The Head of Medusa.—*Mazzolini da Ferrara:* 1034. The Circumcision.—*Marco Palmezzano:* 1095. A Crucifixion.—*Parmigianino:* 1006. The same subject, very characteristic of this master's style.—*Garofalo:* 1038. The Annunciation. In this room, upon a table of oriental alabaster, is a small statue of a sleeping Cupid, considered to be a work of Greek sculpture. His languid hands scarcely hold a bunch of poppies; near him is a grasshopper, just yielding to his influence. Nothing can be more just than the expression of sleep in the countenance of the little divinity.

Between the room last described and the S. end of the E. corridor are 4 others which contain the pictures of the French, Flemish, German, and Dutch schools. They are usually entered by a door which opens out of the southern or short corridor, and therefore at this point the following enumeration of the principal pictures begins. These schools are, however, by no means well represented here.

French Schools (9).—Two portraits, 679, 689, by *Fabre*, which are interesting: Alfieri, and the Countess of Albany: at the back of the latter are pasted Alfieri's autograph verses descriptive of himself, signed "V. Alfieri scampato, oggi ha du' anni dai Gallici Carnefici Tiranni, Firenze, 18 Agosto, 1794."—680. *Nic. Poussin:* Theseus finding his father's sword at Trezene.—*Largilliere:* 674. Portrait of Rousseau.—695. *Philippe de Champagne:* Portrait of a man dressed in black, and (691) the Calling of St. Peter: 684. *Rigaud,* Portrait of Bossuet.—*Gagnereaux:* 690. a Lion-hunt; 687. a Charge of Cavalry.—*Borgognone:* 651, 652, 653, 654. Battle-pieces. *C. Dufresnoy,* 694. Death of

Socrates. — *Janet:* 667. Portrait of Francis I. on horseback.

German and Dutch Painters.—(8 and 8′) *Denner:* 764. Man in a fur dress and cap.—*A. Dürer:* 777. Head of St. James, in *tempera.*—*Rubens:* 812. Venus and Adonis.—*Claude:* 774. Seaport at sunset, very fine: on the rt. is a palace representing the Villa Medici at Rome. —*A. Elzheimer:* 771. 10 small pictures of Apostles and Saints.—*Holbein:* 765. Portrait of Richard Southwell, Privy Councillor to Henry VIII.—799. id. of Thomas More.—*Peter Neefs:* Interior of a Church.—*A. Mignon:* 792. Fruit. —*P. Neefs:* 776. the Death of Seneca. —*Holbein:* 784. Portrait of Zwinglius. —*Hemling:* Virgin and Child, with two angels, one playing a violin, the other a harp.—*L. Cranach:* 847. Luther and Melanchthon, and (845), John and Frederick Electors of Saxony.— *Rubens:* 842. Design for the Three Graces. — 795. *Roger Vanderweyde:* 1415. an Entombment.

Dutch and Flemish Schools (8″).— *Adr. v. Ostade:* 978. Man with a lantern, —*Gerard Dow:* 786. a Schoolmaster teaching a little Girl to read.—746. *Paul Brill:* A large landscape.—*Rembrandt:* 922. a Peasant's Family.— *Adr. v. der Werff:* 905. Judgment of Solomon; a Nativity. — *Poelenburg:* 901. Moses striking the rock.—904. Adoration of the Shepherds.—*J. Ruisdael:* 882. Land-storm.—*Nicolas Frumenti:* 744. the Raising of Lazarus. and 2 other sacred subjects, the figures in all quaint and grotesque (1461).

At the E. end of the short, or S. corridor, is the *Cabinet of Gems* (10). Lorenzo de' Medici took peculiar pleasure in this branch of art, both in collecting ancient specimens and in encouraging living artists. Of these, the most eminent was *Giovanni*, surnamed "delle Corniole," from the cornelian upon which he most frequently exercised his skill. Many specimens of his workmanship, as well as that of his contemporaries, are to be found in this collection. Several of these cinquecento productions have been mistaken for antiques. The apartment in which these gems are kept has much beauty. It is supported by four fine columns of alabaster and four of verd'-antique, and the gems are contained in six presses, or cabinets, each with a number. Here are a series of busts, worked out of gems; amethysts, chalcedonies, and turquoises.*—Savonarola, with an inscription describing him as a prophet and a martyr, by *Giovanni delle Corniole,* and of exceedingly fine workmanship.—The Triumph of Cosimo I. after the siege of Siena, a splendid cameo by *Dominico Romano.* — A Minerva, or at least an armed female figure, supposed to be Etruscan; upon the back is engraved "Christus vincit, Christus regnat, Christus imperat:" it was probably employed as an amulet in the middle ages.—Cupid riding upon a Lion, by the Greek artist *Protarcus;* the letters badly cut *in relief.*—Theano, the wife of Antenor and priestess of Minerva, delivering the Palladium, a remarkable cameo.—A great number of vases of agate, jasper, sardonyx, lapis-lazuli, and other pietre dure. A few of the more important works may be more particularly pointed out:—In Cabinet I., to the rt. on entering, a vase cut out of a block of lapis-lazuli, nearly 14 inches in diameter. Two bas-reliefs in gold, by *Gio. Bologna.*—Cabinet II. A vase of sardonyx, with the name of Lorenzo de' Medici engraved on it.— A casket of rock crystal, on which are admirably engraved the events of the Passion of our Saviour, in 24 compartments, executed for Clement VII. by *Valerio Bello,* called *il Vicentino,* the best artist of his day (1532) in works of this kind. The artist's daughter assisted him in this exquisite work, which was sent as a present from the Pope to Francis I., on the marriage of his niece Catherine de' Medici with the Duke of Orleans, afterwards Henry II.—A species of shrine, containing the portrait of Cosimo I., made up of enamel and precious stones.—A tazza of lapis-lazuli, with handles of

* Many of the Antique Gems (cameos and intaglios) formerly here have been removed to Room 20 *b*; whilst some very fine specimens attributed to Cellini were carried off by robbers in Dec. 1860.

gold, enamelled and mounted with diamonds; a cup of rock crystal with a cover of gold enamelled, both attributed to *Benvenuto Cellini*.—Three fine chasings in gold, by *Gio. di Bologna*.—Cabinet V. A bas-relief in gold, representing the Piazza della Signoria. *Gio. Bologna*.—Two beautiful small statues, St. Peter and St. Paul.

Venetian School (12).—A large door out of the western corridor opens into two rooms, in which are contained pictures of the Venetian School. The finest of these are, in the first room —*Giorgione*, 571. Portrait of General Gattamelata, attended by his page. It could not, by the dates, have been painted from the life, and it is damaged, but interesting as a portrait of a man so celebrated in history.—*Titian*, 576. Portrait of the sculptor Sansovino, in black, the right hand resting on a marble head; a Madonna with the Infant, and St. John.—*Morone*, 580. an old man, and 584. a fine full-length portrait (1563), the arm extended over a burning urn.—*Gio. Bellini*, 581. dead Christ, in chiaroscuro.—*Morone*, 584, a fine portrait in a Spanish dress, called by some, but erroneously, St. Ignatius.—*Il Moretto*, 590. Venus and her Nymphs weeping for Adonis.—*Bassano*, 593. his own Family: a large party, all engaged in playing on various instruments, and singing. Titian and his wife are introduced in the background.—*Paul Veronese*, 594. Esther before Ahasuerus, a rich and grand picture, full of fine figures.—*Tintoretto*, 599. Portrait of the Venetian admiral Venierio, in armour, with his right hand on his helmet.—*Titian*, 597 and 605. Francesco Maria della Rovere, Duke of Urbino, and Eleanor his wife, two noble portraits.—Between are, 600 to 603, four heads, one by *Paul Veronese*, one by *P. Bordone*, one by *Tib. Tinelli*, and another by *Campagnola*.—*Cima da Conegliano*: 582. a Holy Family.—*Paul Veronese*: 587. Martyrdom of St. Justina.—*Titian*: 588. Virgin and Child surrounded by Seraphim.—*Tintoretto*: 595. Christ entering Jerusalem.

In the second room are—*Jac. Bassano*, 610. Two Dogs.—*Titian*, 609. Sketch for the Battle of Cadore, one of the pictures destroyed in the fire at the Doge's palace; 618. the Virgin and Infant Christ; 614. Giovanni de' Medici delle Bande Nere, father of Cosimo I., painted after his death. The countenance is marked by severity, extreme sagacity, and acuteness. The helmet and cuirass shine as if reflecting the light of the sun.—*Titian*: 626. the Flora, a portrait of a lady with bright auburn hair and fair complexion, and flowers in her left hand.—*Bonifazio*, 628. the Last Supper.—*Gio. Savoldo*, 645. the Transfiguration.—*Tintoretto*, 617. the Marriage at Cana.—*Pordenone*, 616. Conversion of St. Paul.—*Morone*, 642. Portrait of A. Panetra, an old man seated, with a book in his hand.—*Sebastiano del Piombo*, 627, a warrior.—*Morone*, 629. Portrait, having a book in front.—*Giorgione*, 621. Moses proving the burning coals and the gold; 630. Judgment of Solomon.—*Il Moretto*, 639. Man playing on a guitar.—*P. Veronese*, 636. Crucifixion.—*Tintoretto*, 638. fine Portrait of the sculptor Sansovino in his old age, a compass in his hand.—*Giorgione*, 622. Portrait of a Knight of Malta, holding a chaplet.—*P. Bordone*, 613. Portrait of a man in black, with red hair.—*Titian*, 648. Catherine Cornaro, Queen of Cyprus, in a full Greek dress, a gemmed crown upon her auburn hair; the representation of the wheel, the instrument of martyrdom of her patron saint.

Portraits of Painters (18, 19): most of them are autograph, or painted by the artists themselves. As the names are affixed to each it will be useless to give the numbers. The collection was begun by the Cardinal Leopoldo de' Medici, and has been continued to the present time. Amongst the most striking are the following:—*Raphael*. A beautiful young head. This very remarkable painting was executed in 1506, when he was about 23 years old, and it is supposed that he left it with his relations at Urbino. The hair is chestnut-brown, and the eyes dark. M. Von Rumohr, who has written very learnedly on the subject of Italian art, says, that the hair *was* flaxen and the

eyes *were* blue, but that they have changed colour in consequence of having been repainted. Passavant denies the fact, and the Italian artists laugh at the pedantic theory of the learned professor.—*Giulio Romano.* A striking portrait on paper, in black and red chalks.—*Masaccio.* Head like those in his frescoes, both in costume and character.—*G. Bellini.* Small, with a large red coif.—*L. da Vinci.* Exceedingly grand, and esteemed one of his best and most carefully painted works.—*M. Angelo.* In a flowered dressing-gown; but not supposed to have been painted by himself.—*Titian, Tintoretto,* and *Bassano.* All fine portraits of old men.—*And. del Sarto.* Executed just before his death, at 42 years old.—*Pietro Perugino.* One of the most remarkable in the collection for its execution, character, look of bonhomie, and good-humoured expression.—*Parmigianino.*—*Guido.* A Flemish-looking head, in a large round hat.—*Guercino.* Honestly showing his own squint, whence his nick-name; well executed.—*Domenichino.*—The *Caracci.* Five portraits, three of *Annibale.*—*Vandyke.*—*Rembrandt.* Two portraits, one very old, the face mapped over with wrinkles; the other middle-aged.—*Gerard Dow.* A beautifully-finished picture. The artist, with a hat on, and holding a skull in one hand, is looking out of a window: the accessories beautifully painted.—*Quintin Matsys and his Wife:* the latter behind that of the painter himself. Interesting in costume, and pleasing in expression.—*Sir Godfrey Kneller.* In an immense wig and full dress.—*Alessandro Allori.* Very good; so also *Cristoforo Allori.* In different styles, but all very good, are *Mieris, Antonio More, Gerardson, Honthorst,* and *Albert Dürer.* The English painters are represented by *Jacob More, Reynolds, Northcote, Harland, Brockedon,* and *Hayter.* One of the last portraits placed here is that of the Florentine painter Benvenuti.

In the centre of the large room is the celebrated Medicean Vase, found in the Villa Adriana near Tivoli, and on which is sculptured the Sacrifice of Iphigenia; and in a niche is placed the statue of Cardinal de' Medici, the founder of the collection.

Hall of Inscriptions (20).—These, which are numerous, were arranged in classes by Lanzi. They are, of course, more intended for study than for hasty inspection. Many statues and sculptures are placed round the room. The most striking are the following:—

264. A Priestess, fully draped; the head and left hand are modern.—Bacchus leaning on Ampelos, a duplicate of a group at Rome.—263. A very fine Mercury.—266. Venus Urania, half draped: the remains of colouring may yet be seen in the hair and head-dress.—265. Venus Genitrix or Euterpe: a fine statue.—In the middle of the room and under the group of Bacchus and Ampelos is the, 262, *Pompa Isiaca,* a pseudo-Egyptian altar, in red granite, of the time of Hadrian. Here are also some curious small cinerary urns; and several statues and busts: among the latter there is an interesting one of Plato. Inserted in the wall are, 282, an alto-relievo of the Emperor Gallienus going to the chace; and opposite, 291, a large bas-relief, representing, according to Gori, Earth, Air, and Water, personified by three female figures.

Hall of the Hermaphrodite (20 *a*). 306. The statue from which this hall derives its name is lying upon a lion's skin. The legs have been skilfully restored. The ancient portion is very fine. The position is the same as in the more celebrated statues in the Louvre and the Villa Borghese.—308. Ganymede; a torso converted into a very beautiful entirety by Benvenuto Cellini: head, arms, feet, and the eagle, are from his chisel, and of exquisite beauty.—310. The Infant Hercules strangling the serpents.—A fragment of a beautiful statue, in Parian marble, of Bacchus, or a Faun, wearing a goat-skin.—307. A fragment of a torso in green basalt.—320. Statue in Parian marble of the Genius of Death, the torso and head alone ancient.—323. Cupid and Psyche. "The group of Cupid and Psyche, interesting from the beauty of youthful male and female forms and harmony

of lines, is an allegory of the Pythagorean philosophy, representing the union of Desire and the Soul." *Flaxman.* —315. Fine torso of a young Hercules or Faun; considered by some as not inferior to the Belvedere Torso.

Busts.—322. Brutus. Left unfinished by Michael Angelo; but wonderfully effective. Beneath it is engraved :—

"Dum Bruti effigiem sculptor de marmore ducit,
In mentem sceleris venit, et abstinuit."

To this Lord Sandwich replied :—

"Brutum effecisset sculptor, sed mente recursat
Tanta viri virtus, sistit, et obstupuit."

Above, fixed against the wall, is (335) a *mask*, the head of a satyr, the first production of Michael Angelo, at the age of 15 years.—318. A fine colossal head of Alexander the Great, "casting up his face to heaven with a noble air of grief or discontentedness in his looks," called Alexander dying. Alfieri wrote a fine sonnet on it.—314. A colossal head of Juno.—316. Bust of Antinous. —334. An alto-rilievo representing a wearied traveller reposing.

Gems, Miniatures (20 b).—Opening from the Hall of the Hermaphrodite is a small room, in which has been placed an interesting collection of miscellaneous objects. Admission will be granted on application by one of the Custodes. The smaller Antique Gems, Intaglios, Cameos, &c., formerly in the Director's room, and the fine series bequeathed by Sir W. Currie, are now exhibited here, as well six magnificent Niellos, by *Maso Finiguerra*, intended for altar Paxes to be kissed by the faithful, one of which, representing the Coronation of the Virgin, is perhaps the finest specimen in this branch of art ever executed, the other 3 the Crucifixion, &c. The series of ancient gems is very extensive, nearly 4000 in all; to enable the visitor to study them with greater advantage, casts of the Intaglios exhibited are placed in drawers beneath. One of the most remarkable Cameos, for its size and fine material, represents Antoninus Pius sacrificing at the altar of Hope. The relief of the head of Dante, taken after death, and which was bequeathed by the late Marquis Carlo Torrequiano, is preserved here.

Hall of Baroccio (21).—158. *Bronzino*, 1158. Deposition from the Cross.—210. *Velazquez*, Philip IV. of Spain on horseback; said to be the likeness sent to Pietro Tacca, from which he executed at Florence the statue in bronze, formerly in the Buen Retiro, but since 1844 in the Plaza del Oriente, at Madrid. —*Baroccio*, 169. The Virgin interceding with Christ, a picture called the "Madonna del Popolo."—*Ales. Allori*, 193. Giuliano de' Medici, Duke of Nemours, a copy from Raphael; and, 179, Marriage of Cana.—*Rubens*, 180. Portrait of Helena Forman, his second wife; in her left hand is a string of pearls. 116. Bacchus with a Nymph, Pan, &c. — *Subtermanns*, 187. Portrait of Galileo. — *Carlo Dolce*, 186. Mary Magdalen. — *Sassoferrato*, 191. the Virgin of Sorrows. — *Vandyke*, 196. Portrait of Margaret of Lorraine.— *Rubens*, 197. Portrait of Elizabeth Brandt, his first wife; in her right hand is a book.—*Porbus*, 164. Portrait of the sculptor Francavilla.— —*Carlo Dolce*, 207. The portrait of Felicia, second wife of the Emperor Leopold, dated 1675; she is represented as Galla Placidia, placing the crucifix on a pedestal occupied by a Pagan idol. —*Gherardo delle Notti*, 190. The Infant Saviour in the Manger.—*Ann. Caracci*, 170. Portrait of a Carthusian Monk.— 222. *Cigoli*, St. Francis.—*Carlo Dolce*, 165. S. Louis d'Anjou, with the Virgin, and the Beata Solomea above.— *Salaino*, 211. The Infant St. John, with the Virgin and St. Anna, in the style of Leonardo da Vinci.—*Giuliano Bugiardini*, 220. a good Madonna, in the style of F. Francia.

In this room are four tables of Florentine Mosaic. The finest is the octagonal one in the centre. It is the richest work of the kind ever made. It was begun in 1613, from the designs of *Ligozzi* and *Poccetti*, and occupied 22 workmen during 25 years, being completed in 1638. It cost 40,000 sequins.

Hall of Niobe (22).—The fine figures of *Niobe* and her children were discovered near the Porta S. Paolo at Rome some

time previous to 1583. Mr. Cockerell has shown that they most probably were originally arranged on the tympanum of a temple: a drawing to illustrate this view will be found suspended on one of the walls. By some they have been supposed to be the identical statues by Scopas, which Pliny describes. They were deposited in the Villa Medici, and brought to Florence in 1775. The saloon in which they are placed is a fine apartment, erected by the Grand Duke Leopold in 1779, but it is not well lighted for sculpture, nor are the statues well arranged, and the effect of the group is injured by the figures being thus scattered. They are 16 in number, not all of equal merit; Niobe is the finest; the daughter on her l. and the dying son, opposite the entrance, are the next in merit. The dying son should be placed next to the daughter who is on the rt. of Niobe, and who is looking at him. One, the second to the l. on entering, has by some been supposed not to have formed part of the group of Niobe's children, but to be a Psyche. Forsyth says,—"I saw nothing here so grand as the group of Niobe; if statues which are now disjointed and placed equidistantly round a room, may be so called. Niobe herself, clasped by the arm of her terrified child, is certainly a group; and whether the head be original or not, the contrast of passion, of beauty, and even of dress, is admirable. The dress of the other daughters appears too thin, too meretricious, for dying princesses. Some of the sons exert too much attitude. Like gladiators, they seem taught to die picturesquely, and to this theatrical exertion we may, perhaps, impute the want of ease and of undulation which the critics condemn in their forms."—*Forsyth's Italy*, p. 42.

Among the pictures in this room are—*Sneyders*, 142. a Boar Hunt.—*Rubens*, 146. Henry IV. at the Battle of Ivry; 147. Entry of Henry IV. into Paris after the Battle of Ivry.—*Lely*, 144. Portraits of Prince Rupert, and 143, of General Monk. 148, 152, 158. Four pictures by *Gherardo delle Notti*.

Cabinet of Ancient Bronzes (24).—Containing some of the finest specimens of Etruscan art; in the *outer room* (*a*), amongst others (427), the Chimera discovered at Arezzo in 1559, and in the highest state of preservation; the tail, or serpent, alone is modern. The fragments of the original tail which were found with the statue have been lost. The goat's head is represented as dying; the lion's head showing fierceness and vigour.

"A mingled monster of no mortal kind;
Behind a dragon's fiery tail was spread;
A goat's rough body bore a lion's head:
Her pitchy nostrils flaky flames expire;
Her gaping throat emits infernal fire."
POPE'S *Homer: Iliad.*

The workmanship shows that it is not of a very remote period; but the entire similarity of the figure to the Chimera as represented upon the gold medals of Siphnos, proves that the artist strictly adhered to his mythological archetype, although he improved its style. On the right fore-paw is an inscription in Etruscan characters. 423. A robed figure, in the act of speaking, discovered at Sanguinetto, near the lake of Thrasimene, supposed to represent one of the Lucumons, or elective rulers of the Etruscan state. An inscription upon the border of the robe, as far as it can be interpreted, gives the name of Metello. 425. Minerva, found also at Arezzo: very beautiful, and curious for its costume. It has been damaged by fire. 426. The Head of a Horse, of the best period of art; it was discovered at Civita Vecchia, and stood formerly in the Riccardi palace on a fountain, the water being made to issue from the nostrils; it was removed here, at Canova's suggestion. In the centre of the *inner room* (*b*) stands:—424. A statue of a Young Man found near Pesaro, in 1530, known by the name of the *Idolino*. No statue in the collection has excited more antiquarian controversy. Some call it Mercury, Apollo, or the Genius of Pesaro. Others suppose it is a Bacchus; fragments of a vine-stem, as is said, being found near it: Bembo engraved upon the pedestal—"Ut potui huc veni, Delphis et fratre relicto;" "an

inscription," says Addison, "which I must confess I do not know what to make of." The pedestal on which it stands, attributed erroneously to Ghiberti, represents Ariadne on her car drawn by tigers, and a Bacchanalian Sacrifice. On the sides of this room are glass presses containing statuettes of Roman divinities, one of the finest being a small Jupiter Serapis; several of Venus and Mars, one of which, Etruscan, was discovered at Volterra in 1830; of Bacchus, Satyrs, Fauns, Hercules, amongst which a very handsome group of Leucothea suckling the infant Bacchus; a miscellaneous series of bronze figures; in one is suspended an eagle of the 24th Roman legion, the number being engraved on one of the wings—a very interesting relic; different utensils connected with sacred rites, strigils, mirrors, &c., and a fine series of bronze lamps and candelabra; Roman and Greek arms and helmets, on one of which, found near the site of Cannæ, in Apulia, is what is supposed to be a Punic inscription; spearheads, fibulæ, ocreæ, weights, measures, bakers' and tile-makers' stamps, bronze vases and utensils, Roman, Greek, and Etruscan; some curiosities of the early Christian and mediæval periods, one of the most remarkable being an ivory diptych of Basilius, consul A.D. 542. This is a curious relic, for in Basilius the last shadow of the consular dignity expired. Some wood-carvings of crosses and reliquiaries; a small ivory statue of St. John the Baptist; several diptychs, &c. On the wall of the western gallery are several portraits, chiefly of females, in gouache, brought here from the Villa of Poggio Imperiale.

Medals.—This very valuable collection, which is kept in the director's apartment (28), opening out of the corridor of Tuscan mediæval sculpture (13), but will soon be removed to the rooms formerly occupied by the drawings of the Old Masters, at the extremity of the W. gallery, was in great measure formed in the time of Ferdinand II. by an English Roman Catholic ecclesiastic, the Rev. Peter Fitton, a man of rare learning, not only in numismatics, but in other branches of archæology, who quitted England during the Protectorate. It has received repeated additions in every class since his time. Both the ancient and the modern coins and medals are classed according to countries, and chronologically arranged, without reference either to metal or size. The Imperial medals, extending to Constantine Palæologus, are remarkably fine, and amount to about 9000. Perhaps, however, the most interesting portion to a foreigner are the more modern Italian coins and medals, which are rarely found to any extent out of Italy. The largest proportion of the medals of Vittorio Pisano and his school are highly interesting, not merely as works of art, but on account of the portraits which they exhibit, and the events which they commemorate. The series of coins of the mediæval and modern Italian states is the most complete in existence, and has been continued to the present time. That of the gold florin of Florence is peculiarly so; it commences from 1252, and is the earliest specimen of gold coinage in Western Europe. The name of Fiorino (Florin) is derived from the Fiore or flower of the *giglio* or *Iris* impressed upon it.

Cameos and Intaglios.—These are both antique and modern, and amount to above 4000. Many are equally remarkable for the extreme beauty of the workmanship and for the fineness of the material; the larger specimens are placed in the *Cabinet of Gems* (10), the smaller and more select in the newly formed cabinet (20 *b*), and the remainder in the Director's private room (28). To examine in detail the collections of coins and smaller gems will require a special permission from the Director, which will never be refused to persons interested in these branches of art.

Out of the western Corridor opens the communication with the Palazzo Pitti, consisting of several rooms, galleries, &c., upwards of 700 yds. long,

of which the following are the principal:—

Etruscan Museum (15, 16, 17).—The collection of Etruscan vases and sepulchral urns has been recently removed into rooms opening into the covered gallery leading from the Gallery to the Pitti Palace; the entrance is by a door next to the *Corridor of Tuscan Sculpture*, by a flight of steps (14). In the *first room* are arranged the painted vases, amongst which the most remarkable is a beautiful one found a few years since in a tomb at Dolciano, in the Val de Chiana; it is covered with paintings, representing the Chace of the Calydonian Boar; the return of the expedition after the slaying of the Minotaur in Crete, and the rejoicings on the occasion; the Combats of the Centaurs; the Funeral of Patroclus; the Death of Troilus, &c.; with the names of all the personages in very ancient Greek characters, as well as those of the artists Ergotinus and Clesias, who painted it. When found it was in fragments, some of which are still wanting. It is perhaps one of the most interesting Etruscan vases in existence. Under it, and on the same stand, are several beautiful vases and a remarkable Etruscan patera. A large vase, found also at Dolciano, in the form of a modern wine-cooler, *i. e.* having an attached vase within, the intermediate space being evidently intended to contain a cooling liquid. A very beautiful drinking-cup, in the form of a horse's head, was found with it.

In the second room is the collection of black vases, the most important of which were found about Chiusi, Cetona, and in the Necropolis of Sarteano. Many of these vases are of very elegant form, and some are covered with low-reliefs. This description of ancient ware is principally found in those parts of Central Etruria bordering on the Val de Chiana. A flight of steps leads from the second room to a long corridor (17) 130 yds. long, parallel to the Arno, which opens into the covered gallery over the Ponte Vecchio. On each side of this corridor have been arranged a numerous series of Etruscan cinerary urns and inscriptions, alabaster urns from Volterra, &c. The Etruscan urns are, for the most part, from Chiusi and Volterra; one, representing in bas-relief Pylades and Orestes, is of good Greek sculpture. There are numerous specimens of the class peculiar almost to Chiusi, consisting of an oblong oval vase in terra-cotta, the cover being formed of a human head, which may be supposed to be the portrait of the person whose ashes it contained. There is an interesting series of the earliest hut-form cinerary urns, and a large collection of tiles with fine Etruscan inscriptions.

In the fine gallery, 120 yds. long, which crosses the Arno, have been placed the unrivalled collection of drawings of the Ancient Masters, amounting to some thousands, admirably and chronologically arranged; those of the most ancient upon the W. wall, amongst which are particularly worthy of notice the numerous series by *Raphael.*

Original Drawings of the Old Masters.—The series of original drawings by the great Italian masters is very extensive, commencing with Giotto down to the present time. The portfolios containing those of Fra Angelico, Raphael, Michael Angelo, &c., are particularly worthy of notice. On the walls are exposed the drawings of the great masters of the 14th, 15th, and 16th centuries, including specimens by the *Gaddis, Fra Angelico, Pessolino, Ghiberti, Gaudenzio Ferrari,* the *Lippis, Benozzo Gozzoli, Mantegna, Sandro Botticelli,* the *Ghirlandajos, Perugino, Leonardo da Vinci, Fra Bartolommeo,* and especially by *Raphael:* amongst which will be particularly worthy of notice those of the fresco, in the library of the cathedral at Sienna, representing the Journey of Cardinal Piccolomini to the Council of Basil; of the Deposition, in the Borghese Gallery at Rome; and of the St. John in the Desert, in this gallery, by *Giulio Romano, Pierino del Vaga, Daniele da Volterra, Guido, Guercino, Domenichino, Sodoma, Beccafume,* &c. There are also numerous examples by *Titian, Giorgione, Giov. Bellini, B. Mon-*

tagna, Andrea del Sarto, Tintoretto, the *Caracci, Parmigianino, Salvator Rosa, Claude, Albert Durer, Rubens;* and in the centre of the gallery, in glass cases, some of the finest drawings of the old masters for decorative art; amongst which, specimens by *Pierino del Vaga, Giov. d' Udine, Baldassare Peruzzi, Pontormo, Salviati, Cellini, Pellegrino Tebaldi, Vasari, S. Mosca, Filippino Lippi,* &c.,—a most interesting series for decorators of interiors, sculptors on wood, and architects are exhibited in cases in the centre. Photographic copies of the principal drawings of the collection have been made by Alinari, and may be procured at Bardi's and Goodban's print-shops. From the central windows, overlooking the Arno on either side, are lovely views up and down the river, with its bridges, &c.

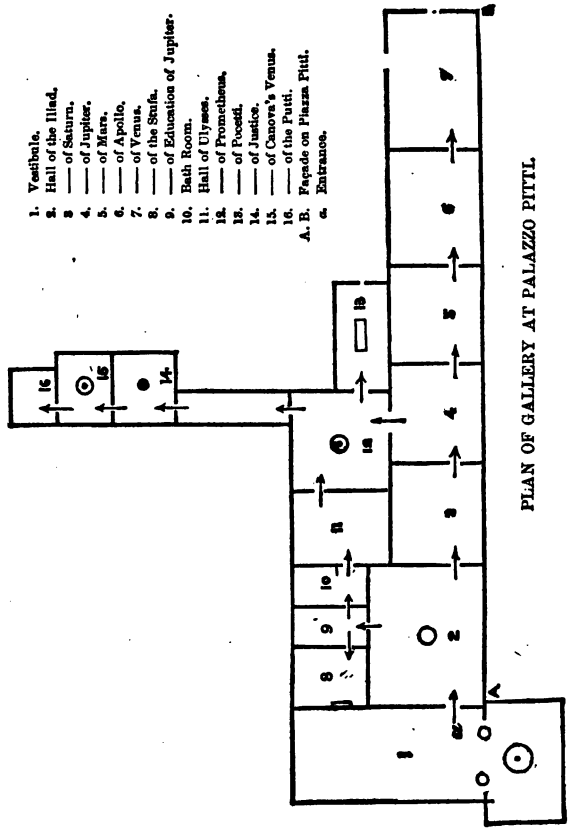
Beyond the gallery of original drawings are a succession of narrow passages, containing portraits of members of the House of Medici, which were formerly in the Palazzo Vecchio; most of them are copied from more celebrated originals, but are historically interesting. They extend from Giovanni di Aberardo, the father of Cosmo Pater Patriæ, to the last member of the Grand Ducal line, Gian Gastone. From the last of these corridors we enter another series of narrower passages which surmount the buildings on the S. side of the Arno; they are called the Sale degli Arazzi, are 2 in number, and about 200 yds. long. Their walls are covered with Arras and Gobelins tapestries, most of which were manufactured in Tuscany, some remarkable as works of art. A narrow passage extends from here, of about 90 yds. long. On its walls are water-colour drawings, by *B. Liguozzi,* an artist of the end of the 17th centy. (d. 1695), consisting of animals, birds, fishes, and plants, of no great merit scientifically or artistically. In the last room before reaching the Pitti Palace are small sketches in oil; this opens on a stair which leads to the vestibule that precedes the gallery of the Pitti Palace, as described at p. 84.

The Pitti Palace.

Palazzo Pitti.—This splendid palace, until recently the residence of the sovereign, was commenced by Luca Pitti, the formidable opponent of the Medici family, and who, at one period, enjoyed the greatest popularity. This he forfeited by his plots against Pietro de' Medici in 1466. Most of those who participated with him in the conspiracy fled or were banished.—"Luca, though exempted from the fate of the other leaders of the faction, experienced a punishment of a more galling and disgraceful kind. From the high estimation in which he had been before held, he fell into the lowest state of degradation. The progress of his magnificent palace was stopped; the populace, who had formerly vied with each other in giving him assistance, refused any longer to labour for him. Many opulent citizens who had contributed costly articles and materials demanded them back, alleging that they were only lent. The remainder of his days was passed in obscurity and neglect, but the extensive mansion which his pride had planned still remains to give celebrity to his name."—*Roscoe.*

According to popular tradition, this palace was intended by Pitti to surpass that of the Strozzis, which Pitti boasted might stand within his courtyard. *Brunelleschi* was employed to give the designs, about 1435, and he carried up the building to the windows of the second story. It remained some time in an unfinished state, in which it was sold in 1559, by Luca, the great-grandson of the founder, to Eleonora, wife of Cosimo I., who purchased the neighbouring ground, and laid out on it the Boboli gardens. It was continued afterwards by *Bartolommeo Ammanati,* who added the wings and finished the splendid court.

In this court is a somewhat odd assemblage of sculpture. In the grotto under the fountain is a statue of Moses, made up from an ancient torso, by *Corradi,* surrounded by allegorical statues



of Legislation, Charity, Authority, and Zeal. At the side of the grotto are Hercules and Antæus (the former a copy of the Farnese Hercules), and Ajax; and at the end of the N. corridor, a basso-rilievo, in black marble, of the mule, which, according to tradition, was to commemorate Luca Pitti's gratitude for the good service it performed in conveying materials for his palace. Since the removal of the capital to Florence, the Palazzo Pitti has become the residence of the King of Italy.

The chief attraction of the palace is the collection of pictures, which, formed somewhat later than the *Uffizi Galleria*, has become the finest of the two. The principal part of the collections of Cardinals Leopoldo and Carlo de' Medici were deposited also here. Ferdinand II. made many important additions to it, by purchasing the best paintings then existing in the Tuscan churches. The number exceeds 500; none are bad, and they are, for the most part, seen to great advantage.

The gallery, which is on the first floor, is open daily from 9 to 3, on Sundays from 10 to 3, and on Mondays

from 12 to 3, except on the great Church festivals. No fees are expected by the keepers, and the rooms are not only most comfortably but magnificently fitted up with chairs and ottomans, and well heated in winter; each room contains several hand catalogues of the pictures in it, in Italian and French, and a good detailed one is sold at the gallery. The entrance is by a door in the low wing on the northern or l.-hand side of the piazza. In the anteroom are a fine antique basin in red Egyptian porphyry, and a handsome Sèvres vase. No difficulties are raised, if permission be sought to copy the paintings. It is obtained by a written application to the Director.

The gallery consists of a series of splendid apartments, the ceilings of the first five of which were painted in fresco by *Pietro da Cortona*, about 1640. Each of these is denominated from the planet, which, according to the fancy of Michel Angelo Buonarotti (the nephew of the great artist of the same name), was to denote one of the virtues or excellences of Cosimo I. The allegories are exceedingly forced, but the general effect is very rich. The door now giving access to the Hall of the *Iliad;* but, as the numbers on the pictures commence from the room where formerly the visitor entered by the great staircase of the palace, we shall follow that order in our review of them.

Hall of Venus (7 of plan), the allegory being the triumph of Reason over Pleasure. Minerva rescues from Venus a youth, under the figure of Cosimo I., and conducts him to Hercules.—1 and 20, *Albert Durer*, more probably *Luca Cranach*, Adam and Eve.—2, *Salvator Rosa*, an allegorical painting, representing Falsehood by a man holding a mask.—3, *Tintoretto*, Cupid, born of Venus and Vulcan: "The colour is more vivid and clear, more like flesh than Titian's, with all the peculiar brilliancy of Tintoretto in his best time."—*T. P.* —4 and 15, *Salvator Rosa*, Coast Views: both of these fine pictures are of an unusual size, and in a peculiarly bright style.—9 and 14, *Rubens*, two noble Landscapes.—11, *Bassano*, the Martyrdom of St. Catherine, being a modification of the same subject in our National Gallery. — 13, *C. Rosselli*, Triumph of David.—16, *Rembrandt*, Portrait of an old Man.—17, *Titian*, Marriage of St. Catherine, and, 18, Portrait of a Lady in a rich dress, called the "Bella di Tiziano."—19, *Spagnoletto*, Martyrdom of St. Bartholomew.—22, *Beliverti*, Marsyas.—26, *Feti*, Parable of the Lost Piece of Money.—27, *Cigoli*, St. Peter walking on the Waters.

Hall of Apollo (6).—The tutelary Deity of Poetry and the Fine Arts receives Cosimo, guided by Virtue and Glory. This ceiling, being left unfinished by *Pietro da Cortona*, was completed by *Ciro Ferri*. Some of the finest pictures here are:—36, *G. da Carpi*, Portrait of Archbishop Bartolino Salimbeni; 38, *Palma Vecchio*, the Supper at Emmaus; 39, *Bronzino*, a Holy Family; 40, MURILLO, Virgin and Child; 41, CRISTOFORO ALLORI, the Hospitality of St. Julian; 42, *Perugino*, a Magdalen; 43, *Giacomo Francia*, a good Portrait; 46, *Cigoli*, St. Francis in meditation; 49, *T. Titi*, Portrait of Prince Leopold, afterwards Cardinal de' Medici, as an infant; 50, *Guercino*, St. Peter resuscitating Tabitha; 51, *Cigoli*, a fine Deposition; 52, *Pordenone*, a Holy Family; 54, *Titian*, Portrait of Pietro Aretino; 55, *Baroccio*, Portrait of Prince Frederick d'Urbino soon after his birth; 56, *Murillo*, Virgin and Child; 57, *Giulio Romano*, a copy of Raphael's Madonna della Lucertola, now at Madrid; 58, AND. DEL SARTO, a beautiful Deposition, the Magdalene clasping her hands in agony; 60, *Rembrandt*, Portrait of himself; 59 and 61, RAPHAEL, two Portraits; one of Maddalena; the other of her husband, Angelo Doni, Raphael's friend, and painted when Raphael was twenty-two years of age. These paintings continued in the possession of the Doni family till 1758, and afterwards passed by inheritance to the Marquis de Villeneuve, at Avignon, who, in 1826, sent them to Florence for sale. They were purchased by the Grand Duke for the sum of 5000 scudi; and are justly reck-

oned amongst the greatest ornaments of the gallery. They have been very carefully and honestly treated, and have suffered less from cleaning than almost any of the other of the paintings by Raphael. The portrait of Angelo Doni is, perhaps, unrivalled for the expression and intelligence of the countenance.—62, *A. del Sarto,* Virgin and Child.—63, RAPHAEL, LEO X., WITH TWO CARDINALS; one his nephew, Giulio de' Medici, afterwards Clement VII.; the other, de' Rossi. This picture, one of Raphael's finest works, has been admirably engraved by the late Professor Jesi.—64, *Fra Bartolommeo,* a Deposition; 65, *Tintoretto,* a fine male Portrait; 66, *Andrea del Sarto,* his own Portrait; 67, *Titian,* a Magdalen.

Hall of Mars (5).—The paintings on the ceiling are allusive to the successes of Cosimo in war. Mars appears as the Destroyer: confused Battles by Sea and Land; Victory followed by Peace and Abundance. In this room are—76, *Vanderwerf,* Portrait of our Great Duke of Marlborough; 78, *Guido,* St. Peter; 79, RAPHAEL the celebrated MADONNA DELLA SEGGIOLA. The sweetest of all his Madonnas, if not the grandest. Nature, unsophisticated nature, reigns triumphant through this work, highly sought for, highly felt, and most agreeably rendered. 80, *Titian,* Portrait of Vesalius, the celebrated anatomist; 81, *Andrea del Sarto,* one of his finest Holy Families; 82, *Vandyke,* the Portrait of Cardinal Bentivoglio; 83, *Titian,* Portrait of Alvise Cornaro; 84, *Palma Vecchio,* a Holy Family; 85, *Rubens,* his own Portrait, with that of his Brother, and the two Philosophers, Lipsius and Grotius, very fine; 86, *Rubens,* "a large composition of Mars and Venus, allegorical to the consequences of War;" 87 and 88, *Andrea del Sarto,* subjects from the history of Joseph and his Brethren; 89, *Paris Bordone,* the Flight into Egypt; 90, *Cigoli,* an Ecce Homo, one of his finest works; 92, *Titian,* a Portrait of a Man, name unknown; 94, RAPHAEL, a Holy Family, called the Madonna dell' Impannata, injured by cleaning and retouching. It derives its name from the window of paper in the background; 96, *Cristoforo Allori,* Judith with the Head of Holofernes, a masterpiece of colouring; 97, *Andrea del Sarto,* an indifferent Annunciation; *Guercino,* St. Sebastian; 100, *Guido,* Rebecca at the Well; 102, *B. Luini,* a Magdalene; 104, *Luca Giordano,* the Conception. There is a beautiful table of Barga jasper in this room.

Hall of Jupiter (4).—Hercules and Fortune leading Cosimo into the presence of Jupiter. Here are:—111, *Salvator Rosa,* the Conspiracy of Catiline; 112, *Borgognone,* fine Battle-piece; 113, MICHAEL ANGELO, the THREE FATES; *Andrea del Sarto,* 118, his own and his Wife's Portraits; 123, the Assumption, or the Virgin in Glory, with saints below; 124, the Annunciation; 122, *Garofalo,* the Sibyl announcing to Augustus the Advent of Christ; 123, *Andrea del Sarto,* the Virgin in the heavens surrounded by cherubim, with 4 saints below, a fine painting. 125, FRA' BARTOLOMMEO DI ST. MARCO. The figure of St. Mark is a very extraordinary production, exhibiting a greatness and grandeur of style with much simplicity. 129, *Mazzolino da Ferrara,* a small pretty picture of the Woman taken in Adultery; 131, *Tintoretto,* a fine Portrait of Vincenzo Zeno; 133, *Salvator Rosa,* one of his finest Battle-pieces; 134, *Paul Veronese,* our Saviour risen, appearing to the Marys; 140, L. DA VINCI, a portrait of a Lady holding a book, most beautifully executed. This lovely figure, known as the *Monaca di Leonardo,* was long in possession of the Nicolini family, from whom it was purchased for the Gallery by Leopold II. 141, *Rubens,* Nymphs assailed by Satyrs.

Hall of Saturn (3), to whom Cosimo, now in mature age, is conducted by Mars and Prudence, to receive the crown offered by Glory and Eternity. 149, *Pontormo,* Portrait of Ippolito de' Medici; 150, *Vandyke,* Portraits of our Charles I. and of Queen Henrietta Maria. 151, RAPHAEL, POPE JULIUS II. A portrait so different in the character of its execution from that of Leo X.;

that it is with difficulty one can conceive the same man could paint both. Equally strong in character, as to position and aspect, fuller in line, richer in colour, more free in execution, and, in short, more like to nature. The Julius of the Uffizi Gallery differs from this, and corresponds more with the others. It has not the air of a copy; its beard is rendered, like that in our National Gallery, in straight lines. 152, *Schiavone*, the Death of Abel; 156, *Guercino*, the Virgin and Child; 157, *Lorenzo Lotto*, the Three Ages of Man; 158, RAPHAEL, Cardinal Bibbiena: character is strongly marked. There is a duplicate of this portrait at Madrid; 159, *Fra Bartolommeo*, the Saviour risen, with the 4 Evangelists; 163, *Andrea del Sarto*, the Annunciation; 164, PERUGINO, the DEPOSITION or ENTOMBMENT, one of his finest compositions; 165, RAPHAEL, the MADONNA DEL BALDACCHINO; the Virgin and Child enthroned, with four Fathers of the Church; 166, *Annibale Caracci*, the head of an old man, not quite finished; 167, *Giulio Romano*, Apollo and the Muses; 171, RAPHAEL, Portrait of Tommaso Fedra Inghirami. He is represented as secretary to the conclave in which Pope Leo X. was elected. 172, ANDREA DEL SARTO, DISPUTATION ON THE TRINITY, represented by 4 fine figures of SS. Benedict, Lawrence, Dominick, and Francis. 174, RAPHAEL, THE VISION OF EZEKIEL. "A sublime and beautiful little picture." Smallness of dimensions is not accompanied by smallness of treatment. Minute imitation is not found in this picture, diminutive as it is."—*Eastlake.* 178, *Guido, Cleopatra;* 179, *Sebastiano del Piombo*, the Martyrdom of Sta. Agata.

Hall of the Iliad (2).—The ceiling painted by *Sabatelli*, about 30 years ago: in the lunettes the artist has united his allegories to the Homeric poem. 184, *And. del Sarto*, Portrait of himself; of which there is a replica in the Uffizi, not so rich as this. 185, *Giorgione*, a Concert of three figures; 188, *Salvator Rosa*, Portrait of himself; 191 and 225, ANDREA DEL SARTO, two pictures of the ASSUMPTION, placed opposite to each other. In the first of these fine paintings he has introduced his own portrait, as well as that of the donor, in the foreground. In the second is also the portrait of the donor, a prelate. In both the grouping is the same. According to a tradition, after he had begun the first, the panel cracked; and he was so much disheartened, that he abandoned the work, leaving it unfinished, and began and completed the second. 192, *Scipione Gaetano*, Portrait of Mary de' Medici, Queen of France; 200, *Titian*, a full-length portrait of Philip II. of Spain; 201, Portrait of Cardinal Ippolito de' Medici, as commanding officer of the Pope's Hungarian legion; 206, *Angiolo Bronzino*, Portrait of Francis I. de' Medici; 207, *L. da Vinci*, Portrait of a Jeweller; 208, FRA BARTOLOMMEO, THE VIRGIN ENTHRONED, a magnificent composition; 212, *Bronzino*, Portrait of Cosimo I.; 214, *Baroccio*, copy of Correggio's St. Jerome; 217, *Carlo Dolce*, St. John the Evangelist; 218, *Salvator Rosa*, a Warrior; 219, *Perugino*, the Virgin and St. John in adoration of the infant Saviour; 220, *An. Caracci*, our Lord in Glory; 227, *Carlo Dolce*, Sta. Martha; 230, *Parmigianino*, The Madonna del Collo lungo is the very excess of style in grace of composition even to affectation; 231, *Lanfranco*, an Assumption; 233, *Pontormo*, St. Anthony; 234, *Guercino*, Susanna and the Elders; 235, *Rubens*, a Holy Family. The marble group in the centre of this room is a good work by *Bartolini*.

The *Stufa* (8), an elegant cabinet; the walls painted by *Pietro da Cortona*, with allegories allusive to the four ages of man, and the four ages of the world. The vaulting is by *Rossellino*—Virtues and Fame. In this chamber are two bronze statues of Cain and Abel, by Dupré, and a column of the rare variety of black Egyptian porphyry.

Hall of the Education of Jupiter (9), painted by *Catani*.—Of the pictures here several are by unknown artists; amongst those called *anonymous* in the catalogue is, however, an excellent one, 245, which some attribute to

Raphael. It is the portrait of a lady with a veil on the head, somewhat in the Genoese fashion. 243, *Velasquez,* Equestrian portrait of Philip II.; 256, *Fra Bartolommeo,* a Holy Family; 266, RAPHAEL, the Virgin and Child. This lovely picture, known as the *Madonna del Gran Duca,* the property of the late Sovereign, has been removed here from the private apartments in the Pitti Palace. 270, *Carlo Dolce,* St. Andrew kneeling before the cross upon which he is to suffer martyrdom; considered as one of the *chefs-d'œuvre* of this master. 277 and 279, *Bronzino,* two small portraits; one of Lucretia, the other of Garzia de' Medici, as children.

Hall of Ulysses (11), painted by *Martellini.* Ulysses returning to his home in Ithaca; allusive to the restoration of the late Grand Duke Ferd. III. to his dominions.—295, *Carlo Dolce,* or his school, St. Lucia: pleasing, though not first-rate.—297, *P. Bordone,* Pope Paul III.—*Salvator Rosa,* 306, and especially 312, two good Landscapes.—307, *Andrea del Sarto,* the Madonna and Saints.—326, Temptation of St. Antony.—313, *Tintoretto,* Madonna and Child.—311, *Titian* (?), Portrait of Charles V.—324, *Rubens,* Portrait of the Duke of Buckingham. There are several small pictures of doubtful origin in this room.—318, *Lanfranco,* the Ecstasy of St. Margaret of Cortona upon the Apparition of the Saviour.—320, *Ag. Caracci,* a good Landscape with Figures.—321, *Carlo Dolce,* an Ecce Homo.

Hall of Prometheus (12), painted by *Colignon.* Amongst the pictures here are some by Florentine masters, *Filippo Lippi, Lorenzo di Credi,* &c., which are interesting.—337, *Sc. Gaetano,* Ferdinand I. de' Medici; 338, *Fra Filippo Lippi,* the Virgin and Child, with the Nativity in the background; 341, *Pinturicchio,* the Adoration by the Kings; 353, *Sandro Botticelli,* a Portrait of "La bella Simonetta," the mistress of Giuliano de' Medici, and whose untimely death is lamented in the verses of Pulci and Politian; 347, *F. Lippi,* the Virgin and Angels adoring the infant Christ; 363, *Garofalo,* a Holy Family; 373, *Fra Angelico da Fiesole,* a triptych of the Virgin and Child, between Saints of the Order of St. Dominick; 377, *Fra Bartolommeo,* a Head of Christ crowned with Thorns, in fresco; 379, *Pontormo,* the Adoration of the Magi; 384, *S. Pollajuolo,* St. Sebastian; 388, *F. Lippi,* the Death of Lucretia. In the centre of this room is a fine table of Florentine mosaic, executed of late years at the Grand Ducal manufactory; it was to have figured at our Great Exhibition of 1851, but was kept back for some unexplained reason: it is inferior to the works of a more ancient date from the same school, although it is said to have cost as much as 40,000*l.* sterling, and 14 years' labour. The bronze pedestal on which it stands was modelled by Dupré. The room called the *Gallery of Pocetti* (13), and painted by him with various allegories, opens out of the Hall of Prometheus.—487, *Dosso Dossi,* Flight into Egypt.—488, *Tiarini,* Adam and Eve weeping for the Death of Abel.—489, *Riminaldi,* the Martyrdom of St. Cecilia: a good specimen of a somewhat rare master.—490, *Guercino,* St. Sebastian.—492, *A. Allori,* Portrait of Card. Ferd. de Medici.—495, *Titian,* Portrait of Tomaso Mosti. In the centre of this room is a fine table of malachite, mounted on a handsome gilt bronze pedestal; and a colossal bust of Napoleon by Canova, bequeathed by the father of the present Emperor of the French to the Grand Duke. The numerous miniatures on the walls were collected by Cardinal Leopoldo de' Medici. A corridor leads from the Hall of Prometheus to the following apartments: on each side are presses filled with objects of vertù, miniatures, ivories, &c., and on the walls some good specimens of Florentine mosaic work, representing interiors with groups of figures, the Pantheon at Rome, and a pretty, small painting (Marriage of St. Catherine), in a good style of the 15th centy., &c.

Hall of Justice (14), by *Fedi.*—392, *Carlo Dolce,* a Royal Saint, called both St. Louis King of France, and St. Cas-

simir Prince of Poland.—393, *Vasari*, The Temptation of St. Jerome.—396, *Giovanni da San Giovanni*, a Virgin and Child.—397, *Carlo Dolce*, St. John the Evangelist.—401, *Subtermans*, a good portrait of Pandulfo Ricasoli.—405, *Bonifazio Bembo*, the young Christ disputing with the Doctors.—408, Oliver Cromwell, by *Sir P. Lely*, one of the few authentic portraits of the Protector; it was painted expressly as a present to the Grand Duke of Tuscany, and sent to him by our great Protector; it is one of the most authentic likenesses that now exists of that extraordinary man. —409, *Sebastiano del Piombo*, an Old Man's portrait: powerful.—411 and 412, *Both* and *Swanefeld*, Landscapes.

Hall of Flora or of *Canova's Venus* (15), painted by *Marini* and *Landi*.—Here are some pleasing landscapes.—416, 421, 436, and 441, by *Gaspar Poussin*.—423, *Titian*, the Adoration of the Shepherds.—429, *Carlo Dolce*, Vision of St. John at Patmos. *Canova's Venus* occupies the centre of this room. She stands upon a pivot, and can thus be turned round by the custode. Her head, owing to the mode in which the hair is bound and arranged, appears at first sight to be too large for her body. When the Venus de' Medici was carried off to Paris, this statue took her place in the Tribune.

Hall "dei Putti" (16), painted by *Marini* and *Rabujati*.—Amongst some landscapes by *Brill*, *Ruysdael*, sea-views by *Backhuysen*, fruit and flowers by *Van Huysum* and *Rachel Ruysch*, is a fine and large landscape, called the *Selva*, or Forest of Philosophers, 477, by *Salvator Rosa*, representing the story of Diogenes throwing away his cup on seeing a boy drink out of his hand; and another, No. 452, of Peace setting fire to armour, in an extensive landscape.

The other apartments, but seldom shown, are the Music-room, the Pavilion, and the Gallery of Hercules, all painted by modern artists, and are elegant, but not above the ordinary class of the habitations of royalty.

On the ground floor of the Pitti Palace are several rooms containing some good modern works of art, historical pictures, &c., and the Grand-ducal collection of plate, in which are some fine specimens by *Benvenuto Cellini*, church ornaments, niellos, &c. Admittance is easily obtained on application to the porter at the entrance gate of the palace, who will, of course, expect a small gratuity.

The *Boboli Gardens* join the palace. They were planned in 1550 by *Il Tribolo*, under Cosimo I., and carried on by *Buontalenti*. The ground rises behind the palace; and from the upper portion fine views of Florence, with its domes and towers, are gained. Amongst the latter, next to Giotto's Campanile, the cupola of the Duomo, and the tower of the Pal. Vecchio, the campanile of the Badia is conspicuous. The long embowered walks, like lengthened arbours, the living walls of verdure, are admirably adapted to this climate; whilst the terraces and statues and vases add equally to its splendour. Many of the statues are restored antiques, and many are by good artists. Of these, the most remarkable are four unfinished statues by Michel Angelo, said to have been intended for the tomb of Pope Julius II. They are placed at the angles of the grotto which is opposite to the entrance to the gardens from the *Piazzi dei Pitti*. This grotto, constructed by Buontalenti, was used as an icehouse, and as such is described in Redi's clever and whimsical lines:—

"E voi Satiri lasciate
Tante frottole e tanti riboboli,
E del ghiaccio mi portate
Dalla grotta del giardino di Boboli:
Con alti picchi
Di mazzapicchi
Dirompetelo
Sgretolatelo
Infragnetelo
Stritolatelo
Finche tutto si possa resolvere
In minuta freddissima polvere."

The group of Paris carrying off Helen placed here is by *V. de' Rossi*; Venus, by *Giov. Bologna*; and Apollo and Ceres, by *Bandinelli*. The statue of *Abundance*, higher up in the garden, was begun by *Giov. Bologna*, and finished by *Tacca*. The statues of rivers at the fountain in the small island are by

Giov. Bologna. The vegetation, laurels, cypresses, &c., are magnificent. The gardens are only open to the public on Sundays and Thursdays.

The *Museo di Storia Naturale*, No. 19, Via Romana, open to the public on the same days as the Uffizi and Pitti Galleries (see p. 65), which, with the *Specola*, or Observatory, joins the Pitti Palace, resulted, in the first instance, from the pursuits of the Grand Ducal Medicis, several of whom encouraged experimental science. The collections were enlarged by Duke Pietro Leopoldo, and much was added from the collections of Targioni, a naturalist of very great and universal talent; the Museum contains many objects of importance and value to the scientific traveller.

The mineralogical series is rich in beautiful iron-ores and other minerals from Elba. The ornithological collection is well arranged: that of fossil bones, discovered in the Val d'Arno di Sopra, in the large Geological Hall on the ground floor, is particularly worthy of the attention of the naturalist; containing remains of the mastodon, elephant, rhinoceros, hippopotamus, tiger, hyæna, gigantic deer, &c. The botanical department is very extensive, particularly the herbarium, the greater part of which was bequeathed some years ago to the Grand Duke, with a valuable library, by Mr. Barker Webb, an Englishman, well known in the scientific world as the author of a voluminous work on the Canary Islands. The Gallery of Vegetable Products is very interesting and well-arranged. Lectures on geology, natural philosophy, comparative anatomy, zoology, and botany are given by professors attached to the museum. The models in wax are interesting. The more ancient, by *Zummo*, a Sicilian, who executed them for Cosimo III., principally represent corpses in various stages of decomposition. The greater number are, more strictly speaking, anatomical, and display every portion of the human body with wonderful accuracy. They embrace also many representations of comparative anatomy, a branch much increased of late years. The wax models of vegetable anatomy, illustrative of the structure of plants, have been principally prepared under the direction of the celebrated Amici. The magnified representations of the microscopic parasites which produce or accompany the disease of the vines are very interesting. Attached to the Museum is the *Tribune*, or *Temple*, erected by the last Grand Duke to *Galileo*, and inaugurated upon the occasion of the meeting of the Italian Association for the Advancement of Science at Florence in 1840. In the centre is a statue of the Tuscan philosopher, by *Costoli*, surrounded by niches in which are placed busts of his principal pupils, and with presses containing the instruments with which he made his discoveries, including the telescope with which he discovered the satellites of Jupiter: also those employed in the experiments of the celebrated Accademia del Cimento. Many of them were previously deposited in the Museum, others had been purchased by the Grand Duke. Under a glass cover is preserved one of the fingers of Galileo, sacrilegiously abstracted by Gori when his remains were removed from their first resting-place to the tomb erected by Viviani's heirs in the church of Santa Croce (see p. 25); others were purloined at the same time; one by the canon Vincenzo Capponi, and still in the possession of his family, another by Cocchi, which is now in the Laurentian Library. The walls are beautifully inlaid with marble and jasper: the ceiling is richly painted in compartments, representing the principal events of the life of Galileo: all the talent of Tuscany has been employed for the purpose of rendering the tribune worthy of the object for which it is intended.

This tribune is said to have cost upwards of 36,000*l.*, without including the price of the manuscripts of Galileo and his pupils, which the Grand Duke had collected irrespective of cost, and which are preserved in his library in the Palazzo Pitti. Attached to the Museum is a Botanical Garden, which opens into the Boboli grounds—rich in rare and exotic plants. Lectures

are delivered here on different subjects of Natural and Physical Science during the winter. The Observatory, situated in a tower which rises on the Museo di Storia Naturale, is a very second-rate establishment of the kind, greatly behind most others in Italy, and quite unworthy of the country of Galileo. A new one is projected, however, on the hill of Arcetri, near that of Galileo, a most appropriate site.

Accademia delle Belle Arti.

Close to the Piazza di S. Marco: entrance from No. 52 in the Via Ricasoli. The Academy, which owes its origin to a society of artists established at Florence, in 1350, under the title of the Compagnia di San Luca, and which received the title of Academy from Cosimo I., was located in the suppressed Hospital of St. Matthew, in 1784, by Grand Duke Leopold. The building itself offers nothing remarkable in its architecture: in the walls of the first court or cloister are inserted several busts, medallions, and bas-reliefs by *Luca della Robbia;* some interesting specimens of sculpture — amongst others, Giov. di Bologna's model of the Rape of the Sabines, now in the Loggia of Orgagna; an unfinished statue of St. Matthew, by *Michel Angelo,* &c. &c.

There is an extremely interesting series of the works of early *Tuscan painters* in the gallery, arranged chronologically, from Cimabue and Giotto downwards; showing the gradual progress of art. They were taken from convents and churches suppressed during the French rule, or from others still open, to which they have not been restored, and form as a whole the most useful collection of the kind in existence. Amongst the paintings most worthy of notice are the following:—

1, A painting of the 13th century, in the Italo-Byzantine style, representing the Magdalen penitent.—2, *Cimabue,* the Virgin, with the Infant in her arms, and surrounded by several angels and four prophets, considered to be the oldest work of the artist: from the church of Sta. Trinità, at Florence.—3, *Buffalmacco,* a curious picture, bearing the date of 1316, representing in the centre Sta. Umilita of Faenza, with histories of her life in 12 compartments, much restored.—4 to 13, *Giotto,* ten small subjects from the life of St. Francis, from the sacristy of Santa Croce.—14, *Giottino,* a picture in three compartments, the centre one representing the Vision of St. Bernard and four Saints, and on the Predella scenes from the life of St. Bernard.—15, *Giotto,* a large Madonna from the Convent of *Ognissanti,* Florence.—16, *Giovanni da Milano,* a Pietà of the middle of the 14th cent. (1365).—17, *Ambrogio Lorenzetti,* the Presentation in the Temple, dated 1342.—18 to 29, *Giotto,* histories of the life of Christ, represented in 12 small pictures, from the Sacristy of Santa Croce.—30, *Don Lorenzo Monaco* (1410), a very curious painting of the Annunciation and 4 Saints; the faces of the angel and St. Catherine are beautiful. This picture was formerly in the ch. of La Badia of Florence.—31, *Taddeo Gaddi,* Christ laid in the Sepulchre, with the Resurrection above, attributed by some to *Nicola di Pietro Gerini.*—32, *Gentile da Fabriano,* the Adoration of the Magi: in the foreground the Adoration, above and in the distance the cavalcade of the kings. Most of the personages introduced are evidently portraits. Some of the animals are represented with great accuracy. This interesting picture bears the date of 1423, and was formerly in the church of Santa Trinita at Florence.—33, *Agnolo Gaddi,* the Virgin and numerous Saints.—34, *Fra' Angelico da Fiesole,* the Descent from the Cross, retains its extraordinary brilliancy of colouring; one of his finest works.—35, *Lorenzo di Nicolo* (1401), a picture in six compartments, the Coronation of the Virgin, surrounded by Angels in the centre. The group on the rt. of SS. Peter and John is by *Nicolo di Pietro;* that on the l. with SS. John the Baptist and Matthew by *Spinello Aretino.*—36, *Masaccio,* the Virgin and Child, not equal to the frescoes at the Carmine.—37, 38, 39, *A. del Castagno,* Mary Mag-

dalen ; S. Jerome ; S. John the Baptist; all remarkable for their ghastliness.—40, 41, *Fra Filippo Lippi,* a Virgin and Child, with 4 Saints ; and the Coronation of the Virgin, a remarkable composition, perhaps the chef-d'œuvre of the master. The painter's portrait is in the right-hand corner, with the inscription, "is perfecit opus."—43, *Andrea del Verrocchio,* the Baptism of our Lord. Vasari says that the youthful figure in a blue tunic was painted by Leonardo da Vinci, when he was yet a youth; and that *Verrocchio,* on seeing his early excellence, gave up his art in despair of equalling his pupil.—46, *Sandro Botticelli,* Madonna and four saints. — 50, *Dom. Ghirlandaio,* the Adoration of the Shepherds.—51, *Lorenzo di Credi,* the same subject; one of his best works.—53, *Pietro Perugino,* Our Lord in the Garden; and 55, the Assumption of the Virgin; the 4 figures below are S. Giovanni Gualberto, S. Benedict, S. Bernardo degli Uberti, and St. Michael. This picture, one of Perugino's finest works, and mentioned by Vasari, was painted in 1500, as stated in the inscription, and was brought here from the monastery of Vallombrosa.—56, Christ on the Cross, with Sta. Monica and S. Jerome below.—57, a Descent from the Cross; the upper portion by *Filippino Lippi,* and the lower by *Perugino.*—58, a Pietà, or dead Christ on the knees of the Virgin, a beautiful picture.—59, *And. del Sarto,* St. Michael, St. John the Baptist, St. Giovanni Gualberto, and St. Bernard.—61, a Pietà in fresco, from the Convent of the Annunziata at Florence ; and 62, two Angels.—*Fra Bartolommeo,* 63, 64, two frescoes representing the Virgin and Child ; and 65, a Madonna and Child, with St. Catherine and other saints.—66, the Virgin appearing to St. Bernard. This was the first work executed by this artist after he took the cowl. 78 to 82, nine Heads of Saints in fresco, and a tenth in oil.—70, *Mariotto Albertinelli,* the Trinity, painted on a gold ground; 73, the Annunciation ; a fine picture. — 74, *Plautilla Nelli,* a Nun, a dead Christ, with the Marys and Saints. 76, *Pontormo,* the Supper at Emmaus. —92, *Angiolo Bronzino,* a Deposition from the Cross ; grand, but unfortunately injured by the cleaner: two portraits—one, 88, of Cosimo de' Medici ; the other, 94, of S. Bonaventura. — *Cigoli,* 113, Saint Francis in prayer ; and 115, Saint Francis receiving the Stigmata, a very fine painting: the expression of fatigue and utter weakness in the countenance of the Saint is admirably true to nature. According to the story, Cigoli felt himself unable to realize the idea of the Saint, when a pilgrim, wayworn and drooping, craved an alms; he requested him to serve as a model. The pilgrim consented, but dropped down from debility; and, at that moment, the painter made the sketch which he worked up into this composition. The contrast between the angel above and the fainting saint below is very fine. This picture was formerly in the monastery of San Onofrio at Florence, where the Cenacolo, by Raphael, was recently discovered.

At the end of this hall is a bronze bust of Michel Angelo, with his poetical definition of the fine arts, "*Levan di terra al ciel nostro intelletto.*"

In another part of the buildings of the Accademia, entered from No. 50 in the same street, are 3 halls containing a great number of the smaller paintings of the Florentine schools of the 14th and 15th cents., and which will be opened on application to the custode. Amongst the pictures in the *First Room* are particularly worthy of notice—1, *Lino da Siena,* the Coronation of the Virgin, with Saints, a very interesting work, cited by Vasari as belonging with certainty to this early master.—7, 41, 45, *Neri di Bicci,* an Annunciation and 2 Madonnas ; and 12, *id.,* the Coronation of the Virgin.—15, *Cacino di Bonaguida,* a very curious Crucifixion, with the Virgin and 4 Saints, painted in 1310.—17. *Dom. del Ghirlandajo,* a Madonna and Child, with SS. Thomas, Clement, Dennis, and Dominick.—13, 19, 20, and 22, *Fra Angelico da Fiesole,* 3 large subjects of the Virgin and Child ; the third ruined by an attempted restoration. — 26. *Sandro Botticelli,* Spring, an allegorical subject.—33, *Spinello Aretino,* the Virgin

and Child enthroned, with 4 Saints: this picture, from an inscription in Gothic characters on the frame, appears to have been painted in 1391.—54, *Pietro Cavallini*, a large Ancona, having the Annunciation in the centre, with numerous Saints on each side, and the Crucifiixon and Flagellation above: this work, which was formerly in the ch. of Santa Maria Novella, has been long attributed to Cavallini, whose paintings other than frescoes are very rare. There are several other large Anconas in this hall, but whose authors are very uncertain. Beyond opens the *Second Room* of the smaller paintings of the ancient Tuscan school, mostly on wood, literally *painted tables*, as they are called in our old English. There are also a few works of other schools and later times. 53, *Bernardo da Firenze*, probably *B. Orgagna* (1333), Madonna and Saints.—25, *Fra Bartolommeo*, the Portrait of Savonarola as St. Peter Martyr: a most interesting portrait. It was formerly in the Convent of La Maddalena di Pian Mugnone, a Dominican house near Florence.—18, *Perugino*, two portraits in profile, one of a general of the order of Vallombrosa, the other of an abbot of that monastery.—*Fra Angelico da Fiesole*, 41 (a Last Judgment; a fine composition); and 8, 11, 16, 19, 24, 36, 37, 38, 40, 49, 50, sundry small subjects. "Fra Angelico was, as far as feeling and delicacy went, a far superior artist to most of those who followed Giotto; but, at the same time, that feeling led to weakness in execution. In a room at the Accademia there is a great number of his pictures brought from various convents and churches, when they were suppressed by the French, and never returned. Among them there are two of the Last Judgment; in one the figure of our Saviour is surrounded by glory and angels, and accompanied by the Virgin and Saints, and Apostles arranged precisely in the manner, and the same materials are employed, as by *Raphael* in the Dispute of the Sacrament (in the upper part). In the other there is more beauty in the groups, and agreeableness in the colour; its groups are more varied and full in action, and exhibit great originality of thought. His is a sentiment of beauty, and his the power of blending emotion with grace. His group in the last-mentioned picture, of an angel dragging a sinner from among the blessed, is a powerful display of energy in feeling of the terrible and strong; whilst another group in the same work, of an angel administering to the enjoyment of a good person, is the essence of all that is gentle and amiable. His disposal of drapery is perfectly Giottesque, with great intelligence, truth, and grace; and I should think there could be no doubt that Raphael, in the cultivation of his taste in Florence, drew largely upon his works, as well as upon those of Masaccio and Ghirlandaio."—*T. P.* In the same frame (399) are 4 other lovely subjects: Christ bearing the Cross, The Partition of his Raiment, The Resurrection, The Angel at the empty Sepulchre, and two lovely miniature subjects (36 and 37) of the Coronation of the Virgin and Crucifixion.—27, *Carlo Dolci*, Portrait of Fra Angelico da Fiesole.—39, 48, 69, *Sandro Botticelli*, St. Augustin, St. Andrew, and Herodias.

A door leads from the collection of smaller pictures to an apartment where some cartoons of the older masters are arranged. The most remarkable are,—17, *Andrea del Sarto*, the Virgin and Child, and St. John.—2, the Madonna *della Gatta*, after Raphael.—6, *Correggio*, a Head of the Virgin.—*Fra Bartolommeo*, 10, the Virgin and St. Joseph in adoration; 1, 4, SS. Peter and Paul; 22, 10, St. Dominick and St. Jerome; 9, 11, the Magdalen and Sta. Caterina, for the beautiful picture of the Trinity in the church of San Romano at Lucca. 21, *Raphael* (?), the Virgin and the infant Saviour sleeping.—19, *Bronzino*, the Descent of our Saviour into Hades; a very elaborate drawing, and containing some hundred figures.—20, 7, *Baroccio*, the Visitation of St. Anna, and the Virgin with the infant Christ.—23, *Cignani*, Angels and Seraphim.

A work has been completed under the direction of Professor Perfetti—

'La Galleria dell' Accademia delle Belle Arti.' It contains engravings of all the authenticated pictures in the collection, accompanied by critical notices. It has since been followed, and on an uniform plan, by a description of the paintings of Fra Angelico in the convent of S. Marco. Both may be procured at Goodban's shop.

The Gallery of Casts for the use of students is in the same building as the Academy. At one end of it is a fresco, representing the Repose in Egypt, by *Giovanni da San Giovanni.*

In this building are also rooms for those works of the pupils of the Academy which have obtained prizes. Several Professors are attached to the Academy, who give instruction in the different departments of the fine arts; and a Library.

The frescoes of *Andrea del Sarto,* in the *cloister of the suppressed confraternity "dello Scalzo,"* in the Via Cavour, opposite the church of San Marco, are also intrusted to the care of the Academy. The proper name of the fraternity was "i Disciplinati di San Giovanni Battista;" but it being the custom in their processions that *one* brother of the order should walk barefooted carrying the crucifix, they derived their popular name from this *barefoot,* or *Scalzo.* The painting by which he began is the Baptism of our Lord, the 7th in the series (beginning on the rt. on entering). The next which he executed are Justice and Charity. Andrea having been allured to France, the confraternity employed *Franciabigio,* who executed, 5. St. John receiving the Blessing of his Parents before he retires to the Desert; a most pleasing and simple composition; and, 6. the Virgin and St. Joseph. Upon the return of Andrea to Florence, he completed the series: 10. St. John preaching. 11. St. John baptizing the Disciples. 12. St. John brought before Herod. 13. The Feast of Herod and the dance of Herodias. 14. The Decollation of St. John. 15. Herodias with the Head of St. John 16. Hope. 2. The Vision of Zacharias, a design of great elegance. 3. The Visitation. 4. The Birth of St. John the Baptist. The border is painted by *Franciabigio.*

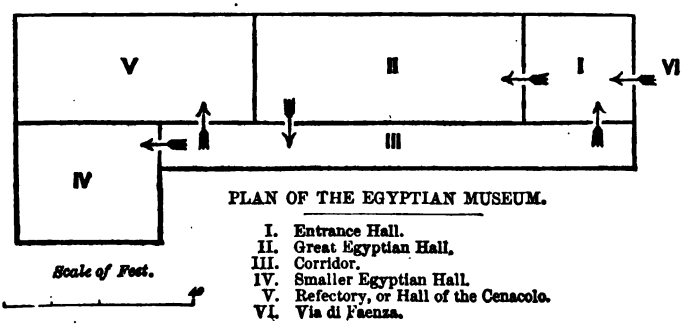
Andrea, here, as at the Annunziata, was paid miserably. For the large compartments he received eight scudi each, and for the single figures of virtues three. The paintings are, unfortunately, much damaged by damp and violence; many parts can hardly be traced. The key of the cloister is kept by the porter at the Accademia delle Belle Arti.

The Royal manufactory of *Pietre Commesse,* or Florentine Mosaic, is carried on, at the public expense, in a building annexed to the Accademia, at No. 82 in the Via del Ciliegio. A permission, to be obtained at the Gallery of the Uffizi, to *see* the Show Rooms and Manufactory, necessary. The skill attained by the workmen in turning the smallest particle to account is very curious. As the employment is injurious to health, when the workmen attain sixty years of age, they are comfortably pensioned by the government for the remainder of their lives. The establishment is open daily to visitors. In a series of rooms on the ground-floor are arranged a collection of the stones employed in the working of the Mosaics, with good hand-catalogues; the paintings of several of the finest works executed here; and in the last hall some of the best of the undisposed of productions of the manufactory, amongst others a table valued at 4700*l.* sterling (117,600 fr.). The principal works executed of late years have been for the completion of the Medicean Chapel at San Lorenzo.

EGYPTIAN MUSEUM and CENACOLO OF RAPHAEL, Via di Faenza, No. 58. The Egyptian collection, made by Rosellini, and which was formerly in the conventual buildings of Santa Caterina, has been recently removed to two large halls, appropriately fitted up near the suppressed monastery of San Onofrio, to which have been added the Egpytian antiquities formerly in the Gallery of the Uffizi, and from other places. A very good catalogue in French has

been published by Professor Migliarini in 1859. For the convenience of the visitor, we have annexed a ground-plan of the Museum Buildings.

In the Entrance Hall (I.) opening from the Via di Faenza, are some mummy-cases in white Egyptian limestone, and on one of the walls a large painting by *Angilelli*, representing the arrival in Egypt of the Franco-Tuscan expedition, under Champollion and Rosellini, whose portraits are introduced. Opening from here we enter the great hall containing the larger Egyptian monuments (II.). On the right, enclosed in presses, are several masks and drawings, amongst which the curious portrait of a female painted upon white stone or stucco, with the hair dressed as is now the fashion (1857). Other presses contain mummies of the smaller animals, implements and articles of domestic economy, vases in terracotta, votive steles or tablets, and a good series of mummy urns in Oriental alabaster. On the walls are fixed numerous steles, with painted reliefs, one, 2557, of which represents a procession bearing offerings to the divinity; another, 2469, of Menephthah, the father of Rhamses the Great (16 centuries before Christ), offering a vase with burning incense before Osiris; and upon the wall opposite the entrance a large painted bas-relief (No. 2468) of the divinity Athir; it formed one side of the door to the tomb of Setif I. discovered by Belzoni, and dates from the 15th centy. B.C. In niches below are several handsome mummy-cases. In the centre of the hall is a fine sarcophagus in limestone of the time of Psammeticus I., 645 B.C.; it belonged to a Prefect named Twahenranew. No. 1789, a headless sitting figure of Totmesis III. A pilaster (No. 2607) in the same material, dedicated to Pascht and Osiris by the chief Samoer. Several statues in granite of Egyptian divinities, and some highly decorated mummy-cases. The smaller Egyptian objects are contained in a hall (IV.), and the extremity of a long corridor, amongst which is an extensive series of divinities in smalt or enamel, of scarabæi, of sepulchral amulets, and some specimens of jewellery. In the centre of this room is a fine mummy, with the highly decorated case of another, and the celebrated Scythian chariot, discovered in the sepulchre of a warrior of the time of Rhamses II. (1560 years before Christ). It is of wood—the body of ash (*Fraxinus excelsior*), the pole of *Carpinus orientalis*—without any metallic fastenings, which are chiefly of birch-bark and ivory, the latter probably fossil. The chariot appears, from some fragments, to have been covered with leather. The bow of the Scythian chief was found in the same tomb. These curious objects were probably spoils gained by some Egyptian over the warlike tribes of the North. In the corridor (III.) are numerous papyri; one (No. 3660), a funerary ritual found in the mummy of a certain Sen-hemter. Close to this hall is the entrance to that of the *Cenacolo of Raphael* (V.), the ancient refectory of the convent of



PLAN OF THE EGYPTIAN MUSEUM.

I. Entrance Hall.
II. Great Egyptian Hall.
III. Corridor.
IV. Smaller Egyptian Hall.
V. Refectory, or Hall of the Cenacolo.
VI. Via di Faenza.

San Onofrio, where has been preserved the fresco of the Last Supper, discovered in 1845 upon one of its walls, and attributed to *Raphael*. The monogram of the artist, *RAP.* VR. ANNO. MDXV., on the robe of St. Thomas, or letters so interpreted, appeared to leave little doubt as to its origin, although no mention of it is made by any of the biographers of the great painter. This has been explained in some degree by their having all lived after his death, or by their not having had access to this convent, which belonged to one of the most rigorous orders, and was hermetically shut to all persons, especially males; since then, the discovery of some contemporary documents has led to question this illustrious parentage of the painting, and to ascribe it to Neri or Lorenzo de' Bicci, but the style and general manner are so different from those of that painter, and so similar to what we see in many of Raphael's early works, that such an authorship can scarcely be admitted, and everything leads to the first conclusion, that it is either a production of the great chief of the Roman school, or of some one of his celebrated cotemporaries in that of Umbria. The subject of Christ in the Garden with 3 of the Apostles, and in the background, is very much in Raphael's earlier style. On the wall are two of Raphael's designs for the figures of Christ, St. Peter, and St. Andrew, in the fresco. The fresco was cleaned by Sig. Igna. Zotti, who was one of its discoverers, and the celebrated artist Jesi had partly executed a beautiful engraving of it, which he left unfinished at his death. A good photograph has been executed by Alinari from Jesi's drawing, which may be procured at Goodban's print-shop. The refectory was purchased by the Granducal government for 12,000 scudi, in the belief that the painting was by Raphael, and arranged in the best manner for displaying this beautiful work of art. The Egyptian Museum and the Cenacolo are now open to the public under the same regulation as the Uffizi and Pitti Galleries (see p. 65).

Libraries.

Florence is well provided with libraries: besides those which we have already mentioned, there are others of importance.

The *Biblioteca Marucelliana*, 45, *Via Cavour*, is principally composed of printed books, and was bequeathed to the public by its munificent founder, the Abate Francesco Marucelli, who died in 1703. It was opened to the public in 1752, and from funds left by the founder, assisted by the public treasury, the best new publications are added to it. It is principally rich in works on literature and the arts. It is under the same management as the Laurentian. The Marucelliana is only open Monday, Wednesday, and Friday, from nine till two o'clock, and is closed upon holidays. It has an excellent though rather complicated classed catalogue, compiled by Marucelli himself.

The *Biblioteca Magliabecchiana* (now inappropriately called *Nazionale*) contains both manuscripts and printed books. It is named from its founder, Antonio Magliabecchi (d. 1714), the most singular of bibliomaniacs, for he read all the books which he bought. Up to the age of forty he was a goldsmith upon the Ponte Vecchio, when he obtained the appointment of librarian to Cosimo III., having, however, already acquired a large portion of his stores. "Two or three rooms in the first story of his house were crowded with books, not only along their sides, but piled in heaps on the floor, so that it was difficult to sit, and more so to walk. A narrow space was contrived, indeed, so that, by walking sideways, you might extricate yourself from one room to another. This was not all; the passage below stairs was full of books, and the staircase from the top to the bottom was lined with them. When you reached the second story, you saw with astonishment three rooms, similar to those below, equally full, so crowded that two good beds in these chambers were also crammed with books. This apparent confusion did not, however, hinder Magliabecchi

from immediately finding the books he wanted. He knew them all so well, that even as to the least of them it was sufficient to see its outside, to say what it was; and indeed he read them day and night, and never lost sight of any. He ate on his books, he slept on his books, and quitted them as rarely as possible."

The library is under the same roof with the Uffizi Gallery. A copy of every book published in the Tuscan states must be deposited here, and the number of volumes, which of course is constantly increasing, amounts to nearly 175,000. The manuscripts are upwards of 12,000 in number. A large proportion are on historical subjects.

The classification, which was effected by the first librarian *Cocchi*, may be profound, but is deficient in the best quality of a catalogue, — simplicity. The four principal branches, Belles Lettres, Philosophy and Mathematics, Profane History, and Sacred History, are each subdivided into ten sections; and, according to this arrangement, the first section of the whole library contains works on Grammar, and the last, the various editions of the Bible. Alphabetical indexes facilitate the researches of the readers. The library is open every day, except Sundays and festivals, from nine till two. Among the rare works it contains are the following:—Two copies, one on vellum. of the Mayence Bible, 1462; a copy on vellum of the first printed edition of Homer, Florence, 1488, with miniatures; Cicero ad Familiares, the first book printed at Venice, 1469; a magnificent Anthologia of Lascaris, Florence, 1494; Dante, with the commentary of Landino, printed on vellum at Florence, 1481, embellished with miniatures within, and on the outside with nielli. This copy was presented by Landino to the Signory of Florence. The manuscripts were carefully catalogued in the last century by the celebrated Giovanni Targioni, then librarian of the Magliabecchiana; but as great additions have been since made, that catalogue has remained incomplete. The confusion into which the departments both of printed books and MSS. have fallen of late years is greatly to be regretted. To this may be attributed the disappearance of several valuable MSS.

The *Library* of the Grand Duke (*Biblioteca Palatina*), the private property of the deposed Sovereign, containing upwards of 100,000 volumes, has been lately transferred to the Magliabecchiana from the Pal. Pitti. It was begun by Ferdinand III., after the older Grand-ducal Library had been incorporated with the Magliabecchian and Laurentian Collections by Pietro Leopoldo; and continual additions were made to it during the reigns of the two last Grand Dukes. As a useful modern library, it is the best in Italy. It is particularly rich in works on natural history. The collection of MSS. is extensive and valuable, the two last sovereigns of the House of Lorraine having expended large sums in adding to it. The greater portion of the MSS. of Galileo are preserved here, with those of the Targioni and Rinnuccini collections, &c. Admission to the library was most liberally accorded by the late Grand Duke to literary or scientific persons resident in or visiting Florence. Being considered, rather questionably, state property, it is proposed to incorporate it with the B. Nazionale: in the mean time the public has access to its contents. There is a good working catalogue.

Biblioteca Panciatici, the property of the noble family of that name, in the Palazzo Ximenes, Borgo Pinti, is rich in MSS., especially of the early Italian Romancieros.

The *Library of the Marquis Ginori* contains some interesting MSS. That of the *Marquis Gino Capponi* is particularly rich in modern works, and in Italian history; we have spoken elsewhere of the Laurentian Library (p. 36), uniquely rich in MSS., and of the Biblioteca Palatina (p. 90), belonging to the late Sovereign.

Archivio Pubblico, or Collection of Public Records, now occupies all the apartments in the eastern and western wings of the Uffizi, immediately beneath the *Galleria:* the entrance to it is by the great staircase leading to the latter

from the eastern corridor of the Uffizi. All the public records have been recently united here, and are now in progress of classification. The most important are those arranged in a series of 15 rooms looking on the square of the Uffizi, consisting of ancient rolls or charters, of which there are nearly 120,000, some as old as the early part of the 8th centy.; of the archives of the republic from the 13th centy.; and of the Medicean archives (Archivio Mediceo), extending from the correspondence of Cosimo il Vecchio to the extinction of his race, and those brought from Urbino. Amongst the other portion of the archives, several rooms are filled with those belonging to the suppressed religious orders, admirably arranged, and containing important materials for local history. The documents relating to the finances of Florence, its loans, &c., and the administration of justice during different periods of the republic, are also very interesting. The Archivi delle Arti, or trading corporations, extend from 1300 to the end of the last century. They fill a fine hall recently fitted up in an elegant style, and decorated with the shields of the 21 different trades or guilds, and with portraits of some of the great names of Florence beneath who belonged to them: thus we see Cosimo de' Medici as the representative of the Arte di Cambio, or money-changers, in 1404; Dante as a physician and apothecary in 1297; the historian Dino Compagni as a silk-merchant in 1280; F. Guicciardini the historian, as notary and judge in 1527, &c. &c. Besides the documents themselves, there is a detailed Catalogue of those relative to the public administration, in 40 large folio volumes, drawn up in the 14th and 15th centuries. Permission to examine and copy the documents is liberally granted on application to Cav. Bonaini, the director, under certain restrictions. Every copy made must bear the verification of the officer who collates it with the original, for which a small fee is payable. The Archivio Pubblico has been admirably arranged, and detailed Catalogues of its contents are in progress or have been completed, under the able superintendence of Cav. Bonaini, to whose care have been also confided the archives of Sienna, Pisa, and Lucca, which contain all the historical documents of these towns, which played important parts in the events of the 11th, 12th, 13th, and 14th centuries.

Another branch of the archives is that relating to the noble families of Tuscany, the *Archivio della Nobilta*, a kind of Heralds' Office, created by a decree of the first sovereign of the House of Lorraine, who ordered all families having claims to the quality of noble to send in their documents. It forms a separate department, and may be visited on application to Cav. Passerini, the director. It contains a valuable collection of papers on the Family History of Central Italy. Amongst these, not the least worthy of a glance from the passing visitor are the Libri d'Oro, or Books of the Nobility, of the different small towns which possess a right to create nobles by inscribing their names on such registers. We shall elsewhere allude to the abuse of that privilege by the municipality of Fiesole, and the ridicule which many foreigners, and amongst those not a few of our own countrymen, have drawn upon themselves by the purchase of such easily acquired and empty honours. Not only have they become nobles, but they have assumed in many instances the titles of Marquises, Counts, Barons, by what deserves almost to be designated a fraud on the good nature of the Grand Duke, and some even the arms of royal houses. This abuse, which originated in an unworthy speculation on plebeian vanity, was put a stop to by the late Government. It is scarcely necessary to add that these titles have no real existence, carrying with them no rank or privilege in the country where they are assumed, and being entirely disavowed in England. English travellers visiting Tuscany will do well to bear this in mind in their relations with society.

It is greatly to be regretted that the fine establishment of the Tuscan Ar-

chives is about to be mutilated by the appropriation of several of its halls as offices for the Italian Senate, whose Hall of Assembly is in the Medicean Theatre adjoining.

For other libraries, see Pal. Pitti, Pal. Riccardi, &c.

Charitable Institutions.

A detailed review of these would far exceed our limits. We shall merely notice some of the most important. One of the most ancient is

The *Compagnia della Misericordia*, whose establishment is on the south side of the Piazza del Duomo, opposite the Campanile. It was instituted about 1244, and Landini (Storia della Com. d. Misericordia, p. 25) gives a curious account of its origin. It was established out of a fund arising from fines for profane swearing, mutually imposed upon themselves by the porters employed by the extensive cloth manufactories of Florence, upon the suggestion of their "Dean," Piero di Luca Borsi. The benefits it conferred were so great, that it soon received the support of the principal citizens of the republic, who associated, according to the plan of the original institution, for the purpose of giving assistance in cases of accidents, of aiding the wounded sick, and, in case of sudden death, to ensure for the corpse a Christian burial. This religious society includes persons of all ranks, from the Grand Duke downwards. When on duty, they wear a black monastic dress, with a hood which conceals the countenance. The city is divided into districts, and the members into *giornate* or days, about 40 being on duty daily, who name a director, whose orders are implicitly obeyed. All, however they may be engaged, attend at a moment's warning, on being summoned by the toll of their great bell, to perform the duties required. The principal duty of the brotherhood is to convey the sick to the hospital and to relieve their families during the illness. The institution also gives annually a certain number of marriage portions to young females. So great is the respect in which the Misericordia is held, that, as it passes through the streets, all persons take off their hats and the military carry arms. During the frightful visitation of the cholera in 1855 this confraternity rendered inestimable services. Never at any former period were the zeal, courage, and benevolence of its members so cruelly put to the test or so worthily and heroically bestowed.

Near the entrance to the chapel are statues of S. Sebastian by *Benedetto da Majano*, and of the Virgin and Child; a good bas-relief in terracotta by *Luca della Robbia;* some frescoes of the History of Tobias by *Santi di Tito;* and a painting of the Plague of 1348 by *Cigoli*.

Hospitals.

The *Spedale di Santa Maria Nuova* was founded in 1286, by *Folco Portinari*, the father of Dante's Beatrice, at the instigation of his servant Mona Tersa, who established in it a congregation of females for attending on the sick: it now contains beds for 1000 patients, and is well managed. The wards are large, better adapted to a hot than a cold climate. In consequence of the fashion to bequeath property to this hospital it became very rich, but in the last century the government seized upon all its possessions and now administers them, not entirely to the satisfaction of the public. Besides the wards for general diseases, it contains one for midwifery cases, others for incurables, and two *Camere Nobili* for male and female patients paying 2 pauls a day. It is the great school of Practical Medicine of Florence, and has produced some of the most eminent physicians and anatomists of Italy: a Pathological and Physiological collection and a Botanic Garden are attached to it. In a room opening out of one of the cloisters of Sta. Maria Nuova, adjoining the hospital, is a fresco, by *Fra Bartolommeo*, of the Last Judgment. In the adjoining ch. of S. Egidio are some paintings of the later masters of the Tuscan school, and the tomb of Portinari the founder; that of

his servant Mona Tersa being on the wall of the cloister leading to the library of the hospital. The two frescoes under the portico and on each side of the entrance to the ch. were painted about the year 1420 by *Lorenzo* or *Neri de' Bicci*, and represent the consecration by Martin V. in 1419: they are the best preserved of this old painter's works, and contain several cotemporary portraits.

The *Spedale di Bonifazio* (on the west side of the Via di S. Gallo, not far from the city gate), so called from having been founded in 1377, by Bonifazio Lupi of Parma, Marquis of Soragna, who, having been a condottiere in the pay of the republic, was made a citizen of Florence. The present building dates from the time of Pietro Leopoldo. It is richly endowed. Its principal destination is that of a lunatic asylum: it is to be regretted that the coercive system is still resorted to here. The wards are ill constructed, the inmates divided into classes, pauper and paying, of whom it can contain from 350 to 450.

Spedale di Santa Lucia, opposite to S. di Bonifazio, is an hospital for cutaneous diseases, and for patients during epidemics such as the cholera. Santa Agata, near the latter, is a military hospital very well arranged and managed.

Lying-in Hospitals, Orbatello, for unmarried women, under the surveillance of the police. There are Obstetric wards in the great Hospital of Santa Maria Nova, and in the Spedale dell' Annunziata, but women must be affected with some illness to be admitted into the former.

Spedale di Santa Maria degli Innocenti, in the Piazza della Sta. Annunziata, already referred to (p. 20) as an hospital for foundlings, receives annually about 3500 children, not only from the city, but every part of the grand duchy. The children are immediately placed with nurses in the country, very few, except the sick, being retained in the establishment. At a certain age the boys are apprenticed out, and the girls receive a dowry. Within the last 20 years the admissions have been 34,980, and the deaths 15,800; giving a gross mortality of 45 per cent.

Spedale di S. Giovanni di Dio, in Borg' Ogni Santi, on the site of Pal. Vespucci, where Amerigo was born, contains about 24 beds. It is supported by a confraternity of noble families, and is very well arranged and managed.

La Pia Casa di Lavoro, in the Via dei Malcontenti, not far from the ch. of Santa Croce, is an admirable institution, founded during the French occupation of Tuscany. At present it contains about 1000 poor children, from the age of 3 years upwards. They are taught to read and write, and at 10 or 12 instructed in some art or trade, which is carried on within the walls under the supervision of skilful masters, of which the manufacture of iron bedsteads, furniture, and upholstery, and shoes for the army, are the most important. The girls receive an education to fit them for becoming domestic servants. The whole system of management is judicious, the food and clothing of the inmates excellent. The separation of the children into classes according to their ages is judicious. There are within the walls large open spaces, some under cover, for recreation. The Pia Casa will well repay a visit from persons interested in such benevolent institutions at home.

Amongst the recent institutions is the *Società di San Giovanni Battista*, founded in 1827, partly for keeping alive devotion to the patron saint of Florence, and partly for the purpose of endowing poor maidens. The bestowing of marriage portions has ever been one of the most favourite charities in Tuscany, as it is throughout Italy. The sums thus distributed amount to between 3000*l.* and 4000*l.* in Florence alone every year.

Theatres.

There are more than ten theatres. The principal,—1, *La Pergola*, in the street of the same name. This is under the management of 30 noble

proprietors, called "Immobili," and is now what we would call the Grand Opera of Florence: the performances are usually mediocre, excepting during the Carnival. The house is handsomely fitted up, and is capable of containing 2500 persons. The modern opera had its birth in Florence: it arose under the auspices of the Grand Duke Ferdinand I.; and the 'Dafne' of Ottavio Rinuccini, acted 1594, is the first genuine specimen of this species of composition; that is to say, of a drama entirely set to music. The original Pergola was built by *Tacca*, in 1650: it was of wood, and stood till 1738, when the present fabric was erected.—2, *Teatro del Cocomero* (degl' Infuocati), where comedy and tragedy are usually acted.—3, *Teatro Nuovo* (degl' Intrepidi).—4, *Teatro Leopoldo*, formerly called del Giglio, near the Piazza del Granduca, enlarged and embellished in 1841, and opened for the performance of music.—5, *Teatro Goldoni*, in the Via S. Maria, on the south side of the Arno; connected with it is a day theatre, or *Arena*.—6, *Teatro Alfieri*, in the Via Pietra Piana, remarkable for the beauty of its internal decorations.—7, *Teatro dei Solleciti*, in the Borgognisanti.—8, *Teatro della Piazza Vecchia* (*degli Arrischiati*). The two latter are minor theatres. In the last the popular character of Stenterello, the ridiculous personage of the Florentines, is represented during the Carnival.—9, *Teatro di Pagliano or delle Stinche*, near the Piazza di Santa Croce, one of the largest theatres in Italy; it was built by Signor Pagliano, the Pill Morrison of Tuscany.—10, *Teatro Politeama*, Corso Vittorio Emmanuele, in the new quarter, near the gate leading to the Cascine, open to the sky, for operas and comedy during the summer season, the most beautiful and best arranged diurnal theatre perhaps raised in modern times. It is much frequented in the spring and summer evenings.

Popular Festivals.

There are several popular and other festivals still kept up at Florence, which are sufficiently interesting to make it worth while for the traveller to arrange his time so as to witness some of them.

Midsummer-day, or the feast of St. John the Baptist, the ancient protector of Florence. On the vigil of the Saint's day there are fireworks on the Ponte alla Carraja. On the morning of the festival the government authorities attend high mass in the Cathedral, and afterwards the races in the Piazza di S. M. Novella. In the evening performances of music take place in the Piazza del Granduca, and of the Duomo: the principal streets and buildings, such as the Cupola and Campanile of the Cathedral, S. Giovanni, and the Palazzo Vecchio, are illuminated.

Saturday in Passion Week.—A chariot, laden with small mortars or chambers, and filled with fireworks, is brought in the morning into the Piazza del Duomo, and placed opposite to the central door of the cathedral. A string is carried from the chariot to the choir, by which a dove is made to descend and ignite the fireworks. This takes place when the choir has reached the "Gloria in excelsis;" the mortars are then discharged, and all the bells in the city, which have been silent during the week, begin to ring. The chariot is then dragged to the "Canto de' Pazzi," and the remaining fireworks are there let off. Pazzino de' Pazzi is said to have been the first of the Crusaders who scaled the walls of Jerusalem in the crusade of 1088; and, as the story goes, the "Pio Goffredo" granted to him in reward the arms of Bouillon, and some bits chipped off the Holy Sepulchre, which, when brought to Florence, served to light the holy fire. At all events, the Pazzi appear in the middle ages to have distributed the holy fire at Florence, in the same manner, as was done at Jerusalem, going from house to house with a torch. This festival is popularly called *lo scoppio del carro*.

Ascension Day is kept as a species of popular jubilee; everybody makes holiday. The *Cascine*, in particular, are filled with family parties of the richest

and of the poorest citizens, partaking of their merry banquets.

The Feast of the Corpus Domini is celebrated here with great pomp and with the ceremonies usual in Roman Catholic towns.

The Assumption of the Virgin, Aug. 15.—The images of the Virgin in the streets are dressed up with silks and flowers, and sometimes musical services are performed before them.

The Nativity of the Virgin, Sept. 8th.—Altars are erected in the streets, and decorated with flowers, and the young folks, *i. e.* up to manhood, amuse themselves with paper lanterns, carrying them suspended to poles. The principal scene of this festivity, which is called the *rificolone* or *fierucolone*, is the Via dei Servi. A sort of fair precedes it, principally attended by the inhabitants of the province of Casentino, and of the mountains round Pistoia, who bring yarn and small objects for sale. This fair is held in the Piazzas dell' Annunziata and of the Duomo, and in the Via dei Servi.

Twelfth Night.—On the vigil of this feast a strange noisy ceremony used to take place among the lower classes, called the *Festa della Befana* (*Epifania*), supposed to be derived from the ancient religious pantomimes; it has been, in great measure, discontinued of late years.

On the *Feast of Sta. Anna* (26th July), the anniversary of the expulsion of Walter de Brienne, the church of Or' San Michele is decked with banners of the different *Arti* and *Sestieri* (Corporations and Quarters) of Florence.

Plan for visiting the Sights in Florence and its vicinity in a Week.

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Besides the places described on the different routes by which Florence is reached, the following may be noticed, taking them according to the different gates near which they are situated.

Porta alla Croce.

At a short distance from this gate, a little to the left of the road, are the remains of the suppressed monastery of S. Salvi, containing a Last Supper by *Andrea del Sarto*. "It is in perfect preservation, being the only thing respected by the rabble and soldiers in the siege of Florence in 1529. So says Vasari. It is an impressive and effective work, although the heads are somewhat wanting in dignity."—*C. W. C.*

Porta di San Miniato.

When standing upon the bridges of the Arno, and looking up the river, the stranger may have observed several buildings in the distance, upon a hill to the eastward of the city. These are the convent and church of *San Miniato al Monte*. After quitting Florence by the Porta di San Miniato, and ascending, by an avenue of cypresses, the *Via Crucis*, we reach a terrace commanding the city below, and on which the Franciscan convent of *San Salvatore del Monte* is situated. This church was built by *Cronaca*, and "is of such exquisite proportions, that Michael Angelo used to call it *la bella Villanella*."—*Milizia*. It consists of a wide nave, having 8 arches on either side, forming the entrances of as many chapels, over which runs a gallery. The windows above are alternately round-headed and pointed. The choir is separated from the nave by a fine arch. In its windows is some good

stained glass; and behind the altar a painting of the Virgin and Child, surrounded by Saints, of the 14th centy. Higher up the hill, and to the S.E., is the convent of San Miniato, with its ch., in a situation used for a military post in the last siege of Florence, when the citizens vainly endeavoured to preserve the expiring republic from the tyrannical grasp of the Medici. *Michel Angelo* had been appointed *Commissario Generale*, and to him the fortifications of the city were intrusted; and *San Miniato* being a very important outpost, he raised round it the fortifications which still remain. The convent belonged to the Cluniac order of the Benedictines until 1553, when it passed to the monks of Monte Uliveto. The machicolated palace attached to it belonged to Abp. Mozzi in 1294, from whom it passed to the monks in 1373. From the terrace in front of the church is one of the finest views over Florence, the valley of the Arno, and its encircling Apennines.

A church, in honour of San Miniato, had been erected here in very early times. It is on record that S. Frediano, who was bishop of Lucca in the 7th century, was accustomed to come every year in solemn procession, with his clergy, to prostrate himself before the shrine of the saint; and when Charlemagne was at Fiesole he considered this monastery to be one of the places upon which it became him to confer donations. But in the course of the troubled times which followed, the church and the monastery fell into decay. In 1013, Hildebrand, bishop of Florence, laid the first stone of the present edifice. In this undertaking he was assisted by the Emperor Henry II., whose near relation, Jacopo il Bavaro, was at that time bishop of Fiesole. "The plan of S. Miniato is that of the Latin basilica. It is a noble church, of large dimensions, and, in the style of its architecture, dismissing the Lombard altogether, seeks to return to Roman proportions and Roman simplicity, offering a remarkable contrast to the buildings which were erected at the same time in other parts of Italy. This, no doubt, resulted in great measure from the materials of which it was composed,—the pillars and marbles of ancient Roman buildings; but much of the change must have been owing to the architect. Some man of genius (as was the case, afterwards, at Pisa) must have arisen at the time, whose taste was superior to the age. The pillars are single shafts; not stunted, as in the Lombard churches, but of good proportions; with capitals free from imagery, and either antique or skilful imitations. In the construction of this church there is another architectural peculiarity. Large arches are thrown, at intervals, over the nave, connected with smaller arches, which are thrown over the aisles; at once assisting to support the roof, banding the whole fabric together, and giving it additional strength. When these arches occur, the pillars are exchanged for compound piers, one shaft of which is carried up to meet the arch above. In this church the crypt is made of more importance than the sanctuary itself. The nave leads direct to the crypt: whilst the sanctuary can only be reached by ascending a flight of steps. The mosaics are believed to have been added in the 13th century. The campanile was rebuilt (by Baccio d'Agnolo) in 1519. The principal front was rebuilt in the 14th century, in the style of that age." — *Gally Knight.* The mosaic of the floor of the nave, forming a band from the W. door to the altar, is of black and white marble; it is arranged in very beautiful rosettes, of lions, birds, griffons, &c.; with a circular portion representing the signs of the Zodiac, as in the baptistery of S. Giovanni. This mosaic bears the date 1207.

The *raised church*, consisting of the anti-choir, choir, and tribune, is very curious; in front is the space reserved for the neophytes, separated from the choir by a barrier or marble screen, covered with mosaic-work, and handsome sculptured rosettes, surmounted by an elegant cornice, at the S. extremity of which is an ambone or pulpit, the reading-desk on which is supported by a quaint human figure; the pulpit itself rests on two elegant columns of violet marble. The tribune,

or semicircular apse behind the choir, consists of 5 circular recesses, in each of which is a window formed by a slab of Serravezza marble, which, allowing a certain amount of light to pass through it, produces a very pleasing effect when the sun shines on it. On the vault is a mosaic of S. Miniatus offering his crown to the Saviour, with St. John, bearing the date of 1297. In the centre of the choir is the modern high altar. Upon an altar on the rt. of the tribune is a picture of St. Giovanni Gualberto, attributed to *Giotto*. Some traces of paintings of the 14th centy. still exist on the walls of the choir.

The altar of the Crucifixion, in the centre of the nave, at the extremity of the mosaic pavement, was erected in 1465; it formerly contained the miraculous crucifix of S. Giovanni Gualberto, now in the church of Sta. Trinita. The tabernacle over it is surmounted by an eagle upon a woolpack, the arms of the Guild of Merchants, and opposite the device of P. de' Medici, by whom the altar was erected—a "falcon belled and jessed"—was sculptured by Michelozzi. The picture over the altar is of the school of Giotto. The sculptured arabesque ornaments, and the black and white mosaics of the triple feather, one of the Medici's armorial designations (like our Prince of Wales's), on the frieze, and the rosettes in glazed terracotta on the vault, are very beautiful.

The *Chapel of St. James*, opening out of the left aisle, was erected in 1461 from the designs of *Antonio Rossellino*. He was both sculptor and architect, and by him is the monument to Jacopo, the Cardinal of Portugal (died 1459). Death, but most tranquil, is expressed with admirable truth. The accessories are in a fine cinquecento style. The circular bas-relief above of the Virgin and Child is an admirable specimen of A. Rossellino's style. The floor is of that variety of tessellated work called *Opus Alexandrinum*. In the roof are five medallions by *Luca della Robbia*, considered by Vasari as the best of his works; they represent the Theological Virtues, with the Holy Spirit in the centre.

The crypt, which is about 4 ft. below the level of the nave, is supported on small columns of different styles, material, &c., several of their capitals being of the Roman period. Under the principal altar in it are preserved the remains of S. Miniatus and his companions. The vault of the tabernacle over it was painted by Taddeo Gaddi in 1341. The altar is enclosed within an elegant iron railing, made in 1338 by *Petruccio Betti* of Siena, the same who executed that in the cathedral of Fiesole.

The sacristy on the S. side of the choir is a lofty square chamber, with a pointed roof, built in 1387: the walls are entirely painted by *Spinello Aretino*, at the expense of Benedetto degli Alberti, a Florentine merchant, who is said to have bequeathed 100,000 florins, an immense sum at the time, for the purpose. These frescoes represent events in the life of St. Benedict. Commencing by the S. wall are—St. Benedict leaving his father's house for Subiaco; his miraculously rendering whole a vase broken by his nurse; his interview with Totila; his death; and the vision of St. Maur. On the W. wall, St. Benedict assuming the monastic habit at Subiaco, and fed in the cave by St. Romanus in spite of the devil. St. Benedict restoring life to a monk crushed by the fall of a part of his convent. St. Benedict and a monk who was tempted by the devil in the form of an ape to absent himself from the choir during the time of meditation.—On the N. wall St. Benedict resisting the temptation of the arch-fiend in the form of a blackbird by rolling his body amongst thorns. The Saint proclaimed superior of his order; discovers an attempt made to poison him for the austerity of his discipline; marking the site from which water was to be conveyed to his convent at Monte Casino; and saving St. Placidus from drowning. On the E. wall St. Benedict leaving his convent, to the joy of his brother monks; receiving St. Maurus and St. Placidus into his Order; blessing a stone, which no effort could move, the devil being seated upon it; discovering the roguery of Totila in not believing the prophetic

spirit of the saint. The four compartments of the roof contain figures of the Evangelists: below Spinello's frescoes are some fine inlaid (tarsia) wood-work presses, by Moniciatto (1472). The paintings in the Campo Santo, also by *Spinello Aretino*, are faded and damaged. The beautiful bell-tower was raised by Baccio d'Agnolo in 1519; it was to protect it from the balls of the enemy that Michael Angelo, during the siege, hung mattrasses round it.

The neighbourhood of *San Miniato* was the scene of the call of San Giovanni Gualberto (died 1070). (See Vallombrosa.) His meeting with the murderer of his brother took place at the foot of this hill, where a shrine with an inscription is let into the wall, surmounted by a painting of the scene, and the crucifix, which appeared to bow its head to him, was preserved here until the suppression of the monastery, when it was removed to the ch. of La Santa Trinità in Florence.

The ch. of St. Miniato, which had remained closed for several years, has been converted into a receptacle for the dead, and is destined to form the centre of a large suburban cemetery. Already has it been more than half filled with corpses—graves, in close juxtaposition and above each other, being dug in the floor, the consequence of which is, as leaden coffins are not used, that a visit to this elegant basilica during the hot months is far from agreeable, and at times not unattended with danger. The floor has been covered with sepulchral slabs as well as the walls, which takes away much from the grandeur and beauty of the ch. Some good sepulchral monuments have been lately set up in the ch., those of Giusti the poet, and Bezzuoli the painter, near the entrance, being the most remarkable. In its present state San Miniato is little else than one great Golgotha, and a receptacle for the memorials of sentiment and vanity of the modern Florentines. The situation of this suburban burial-ground is highly objectionable from its vicinity to the city, and from its being placed in the direction from which the prevailing winds blow during the hot months of the year.

Porta di San Frediano.

The entrance to the city, by the old post-road leading to Pisa, Leghorn, &c., and at the extremity of the populous suburb of the same name. A short way beyond, on the l., is the *Badia of Monte Oliveto*, an ancient monastic foundation, in the ch. of which are some paintings by *Santi di Tito;* but its principal beauty consists in its picturesque situation, in the midst of a fine wood, and from which there is a beautiful view over the city, the valley of the Arno, and the Apennines in the background. Adjoining this Badia is the Villa Strozzi, extending to the plain below. About 2 m. farther is the populous village of *Legnaia*, from which a road on the l., 4 m., leads to *Mosciano*, near the summit of the range of hills which separate the valley of the Arno from that of the Pesa. Near Mosciano the geologist will find an interesting locality where the arenaceous and limestone rocks, *pietra serena*, and *pietra forte*, which constitute the great part of the chain of the Tuscan Apennines, contain fossils (nummulites); the best locality is in the ravine W. of the ch., and at a place called *Massetto*, on the declivity of the hill covered with stone pines, where the rock has been quarried for ornamental purposes, under the name of *Granitello di Mosciano*.

Porta Romana, called also *S. Pier Gattolini.*

Poggio Imperiale.—This palace is approached by a broad road, which inclines to the l. hand just outside of the Porta Romana, and continues during an ascent of more than half a mile, between lofty cypresses, intermixed with oak and larch. It was built by the Duchess Magdalen of Austria, wife of the Grand Duke Cosimo II., about 1622. It is said to contain 700 rooms, a

story which, it has been remarked, is refuted by counting the windows. The building has been recently converted into an educational establishment for females, formerly known at Florence as the Annunziata.

Above Poggio Imperiale is the hill of *Arcetri* (*in arce veteri*), celebrated for the *Verdea*, the sweet wine which it produces, and so praised by Redi, who sang the wines of Tuscany with such enthusiasm :—

> "Oggi vogl' io che regni entro a' miei vetri
> La *Verdea* soavissima d' Arcetri."
> *Bacco in Toscana.*

Farther on, and above the Pian di Giuliari of Arcetri, is *Galileo's Observatory*, called the *Torre del Gallo*, from its having belonged to the Gallo family, or from its being surmounted by the figure of a bird for a weather-cock. Here, it is said, were made most of those observations on the moon to which Milton alludes when saying that Satan's shield—

> "Hung o'er his shoulders like the moon, whose orb
> Through optic glass the Tuscan artist views
> At evening from the top of Fiesole,
> Or in Valdarno, to descry new lands,
> Rivers, or mountains, in her spotty globe."

The tower does not seem much altered; it is now annexed to some farm-buildings. At a short distance from the observatory is the *Villa del Gioiello*, the residence of the philosopher, and where he is said to have received Milton when the latter was on his travels. Here, as an inscription on the outer wall states, abandoned and neglected by his Medicean protectors when he became the victim of Papal persecution, but surrounded by a few faithful friends who received from his aged lips the last inspirations of his mighty genius, Galileo lost his sight and dwelt till he died.

Hill of Bellosguardo.—On the rt. on leaving the town by the Porta Romana. No traveller should fail to ascend to the top of this hill, which commands a most extensive and beautiful view of Florence and of the Val d' Arno. There are several handsome villas here; amongst others the V. Albizzi, long inhabited by Galileo, whose bust with an inscription is over the entrance.

La Certosa in Val d' Ema.—A pleasant excursion may be made to this Charter-house, about 2½ m. from the Porta Romana. Soon after passing the village of Galluzzo, an ancient gateway, surmounted by a statue of St. Lawrence, through which no female could enter except by permission of the archbishop, and out of which no monk can pass, opens into the grounds of the monastery on the rt.; but visitors are only admitted by the S. gate from a road which ascends the hill about a quarter of a mile farther on the rt. This precinct constitutes the whole property of the once opulent community: their lands were united to the government domains since the expulsion of the monks. The *Certosa* was founded about 1341, by Nicolo Acciaioli, a Florentine, Grand Seneschal of Queen Giovanna of Naples. *Andrea Orgagna* was the architect; and wherever the original Gothic remains it is in the grand Florentine style. Acciaioli requested permission of the Republic to fortify his monastery. The building crowns a beautiful hill, covered with olive-trees and vines, in the angle formed by the junction of the Ema and Greve torrents, and rising nearly 400 feet above them; and its first aspect, with its fine Gothic windows and battlements, is much more that of a mediæval fortress than of a sacred edifice. The church is dark and grand. The series of paintings from the life of St. Bruno, by *Poccetti*, have merit. In the adjoining chapel, "*delle reliquie*," are also frescos by him. The stalls for the monks are elegantly carved and inlaid, and the rich pavement is kept delicately clean; and indeed, considering the very limited means of the Carthusians, the place is in the best order. Around the church, on the rt.-hand side, is a line of chapels: the *Capella di Santa Maria* is nearly unaltered; the style is Italian-Gothic. In this chapel there are a good painted glass window, and several interesting paintings of the

early Florentine school, amongst which two or three by *Fra Angelico*. The small *Chapel of St. John* has a fine modern painting of the saint by *Benvenuti*. A flight of steps leads from St. Mary's chapel to the *subterranean church*, which contains the tombs of the founder and his family: that of Nicolò s by *A. Orgagna*. A canopy, supported by four twisted columns, is placed over the full-length statue of the deceased. He is in full armour; the countenance fine and expressive. A long inscription, in Gothic capitals, records his deeds. Three slab tombs beneath, and in front of the altar, represent his father, his sister Lapa, and his son Lorenzo, in relief. The details of the costume are curious, and as perfect as when they left the sculptor's studio. Lastly is the tomb of Cardinal Angelo Acciaoli, Bishop of Ostia (died 1409), by *Donatello:* the sculpture, in alto-rilievo, is most elaborate; the border of fruit and flowers, added by *Giuliano di San Gallo* long after, which surrounds the principal figure, is very beautiful. The *Chapter-house*, opening from a passage that leads from the choir to the great cloister, is disposed and decorated as a chapel. It contains the monument of Leonardo Buonafede (died 1545), by *Francesco da San Gallo*—a beautiful recumbent figure, in bold high reliefs. The Crucifixion in fresco, by *Mariotto Albertinelli*, the pupil of Fra Bartolommeo, rivals the works of his master. Many of the paintings of the early Florentine school, which were formerly in the Certosa, have been removed to the Accademia delle Belle Arti.

The courts and cloisters are interesting. One small cloister is glazed with stained glass, from the designs of *Giovanni da Udine*. It consists of tablets of the life of St. Bruno, inclosed in arabesques. The refectory is a fine apartment, with a pulpit by *Mino da Fiesole*, from which one of the monks reads to the rest during dinner, at which they meet only on Sundays; on other days each monk dines solitarily in his cell. The cells are, according to the rule, small detached houses. In front of the church is a large court surrounded by apartments: in one, over the door of which is his bust, Pius VI. resided for some time, when removed from Rome by the French. The inner cloister, on which the cells of the monks open, is a fine square surrounded by porticos; the centre has been converted into the Campo Santo, or burying-ground, for the monks. In obedience to the Ceneral Law ordering the suppression of religious orders, the Certosa de Val d' Ema has ceased to exist; only a few monks remaining to carry on the religious ceremonies of the ch. An order from the Minister of Public Instruction, or of Grace and Justice, is necessary to see the interior. It is proposed to found around it a great extramural cemetery like that at the Certosa at Bologna.

5 m. beyond the Certosa, following the high post-road to Siena for 2 m., and then crossing to the l. through the hilly country, is the village of *Impruneta*, celebrated for its sanctuary and its collegiate church. The geologist will find much to interest him here; the hill on which the town is built is composed of diallage rocks and serpentine, which have been raised at a comparatively recent period, piercing the stratified secondary limestone; very curious superpositions of the serpentine may be seen all round the outskirts of the village. Copper-ore has been recently discovered in it, but to no profitable extent. A great deal of coarse pottery is made about Impruneta, principally large oil-jars, and the tasteful large vases for flowers and greenhouse shrubs so much in use in the villas about Florence, the clay being procured from the argillaceous beds of the Neocomian limestone near the contact with the serpentine.

Porta al Prato.

At the extremity of the Lung' Arno Nuovo, immediately outside the new Porta alle Cascine, are the celebrated pleasure-grounds of this name, rather unjustly depreciated by travellers. The

name of *Cascine* is derived from the dairy to which they are annexed. They are the Hyde Park of Florence for the display of fashionable equipages and equestrians. Between the roads which form the carriage-drive and the Railway are plantations, pastures for the cows, and a race-course. In these there is nothing remarkable; but the surrounding landscape is magnificent. In the early part of the summer the fireflies swarm here in the evenings, and afford a curious spectacle. At a later period of the year they are replaced by glowworms, which, throughout the North of Italy, have a brilliancy much exceeding that of our British species.

In the *Cascine* (as well as in many parts of Florence) you are beset by the flower-women (*Fioraje*), offering, or rather forcing their bouquets upon you. Their practice is, if you will permit them, to supply you with flowers during your stay, for which they expect, of course, a present upon your departure. The women generally wear the great flapping round hat, often wreathed with artificial flowers; and, on festival days, very smart aprons, pearl necklaces, and all sorts of trinkets and finery.

About a mile beyond the gate is the *Villa di San Donato*, the property of the Russian *millionaire*, Demidoff, created a prince by the late Grand Duke; the grounds, which are extensive on either side of the road, are laid out with taste, although their situation in a flat, on either side of a dusty high road, is anything but picturesque; they contain a menagerie, artificial rivers, very extensive hot and green houses filled with the rarest plants and in the finest condition. The mansion is fitted up with great magnificence, and contains a large collection of modern pictures, arms, statues, and some gaudy decorations in Siberian malachite from the owner's mines in the Ural Mountains. There has always been a considerable difficulty in obtaining permission to enter even the grounds, although the owner seldom lives here. A good deal of the gaudy furniture and paintings have been removed, and it is said sold. By a recent public notice the Casino is no longer to be visited by strangers.

10 m. from Florence, on the old road to Pistoia, is *Poggio a Cajano*, a villa of great interest, which anciently belonged to the Cancellieri family of Pistoia. As it now stands, it was rebuilt by Lorenzo the Magnificent, who employed *Giuliano di San Gallo* as his architect. The vaulting of the principal saloon was considered as a masterpiece of boldness. This apartment was afterwards decorated at the expense of Leo X., who employed some of the best Florentine artists upon the frescos, which still remain,—*Andrea del Sarto*, *Franciabigio*, and *Pontormo*: the subjects are all classical, but applied, though with some degree of *straining*, to the history of Lorenzo. Here, on the 19th of October, 1587, expired Francesco I., and on the following day the profligate Bianca Capello. Some say they died in consequence of partaking of the poison which they had prepared for their brother Ferdinand, who succeeded to the Grand Duchy. Having discovered, as the story goes, the intended treachery, he drew his dagger, and compelled them both to feed upon the fatal viands. This seems, however, to be a fable; and the most accredited opinion is, that the wretched pair died in consequence of disease brought on by their excessive intemperance. *Poggio a Cajano* is about a quarter of a mile from the high road.

La Petraja di Castello, 3½ m. from Florence, on the road to Prato, formerly a stronghold belonging to the Brunelleschi family, and sturdily defended, in 1364, against the Pisans and the bands of Sir John Hawkwood, who, at that period, was in the service of the enemies of Florence. One tower of the castle remains, but modernised. *La Petraja* was reduced to its present form by *Buontalenti*, and was one of the Grand Ducal summer residences. In the garden is a beautiful fountain in the cinquecento style, surmounted by a lovely Venus by *Giovanni da Bologna*. The shady plantations of cypresses, the

evergreen oaks and laurels, are most luxuriant, and the view of Florence, of the hilly country to the S. of it, and the Val d'Arno, completes the charm of the scene. The frescoes by *Il Volterrano*, in the loggia, have merit as works of art, and are interesting on account of the numerous contemporary portraits which they contain. Amongst the great folks, grand dukes, popes, and cardinals, we again meet with Tomaso Trafredi the dwarf. Some portions have a humorous cast, as, for example, a half-drunken German landsknecht, keeping back the crowd from the presence-chamber of Clement VII. The gardens are well laid out, and the florist will find one of the richest collections of ornamental and out-door plants and flowers in Italy. Higher up the hill at the foot of which Castello stands is the

Villa di Quarto, also a fine residence in a lovely situation, part of the ancient patrimony of the Medici. It stands near, but a little higher up the hill, than la Petraja. The gardens are embellished with fountains fed by streams which descend from Monte Morello, and statues by *Ammanati*; one colossal figure is intended to represent the Apennines. It is now the property of the Grand Duchess Mary of Russia. About 2½ m. beyond La Petraja are the villa and celebrated china manufactory of La Doccia, the property of the Marquis Ginori. The latter will be well deserving of a visit, which can be more easily managed from the Sesto Station on the Maria Antonia Railway. There is a warehouse, where its productions are exhibited and sold, in the Via Rondinelli at Florence.

Porta San Gallo.

Outside the Porta S. Gallo, and close to the Mugnone torrent, is a handsome promenade, well planted and furnished with seats; it is much frequented in the summer season, and is very convenient for families having children, who live in this neighbourhood.

Careggi, distant 3 m., built by Cosimo Pater Patriæ, from the designs of *Michelozzi*, is unaltered in its general outline; but it is no longer a royal villa, having passed into private hands in 1780. It has great interest, from having been one of the most favourite residences of Lorenzo the Magnificent; and in it the meetings of his celebrated Platonic academy were held. Here, on the 7th of November, the supposed anniversary of the birth and death of Plato, the members held their *symposium*; and here died Cosimo on the 1st August, 1464, and Lorenzo on the 8th April, 1492, shortly after his memorable interview with Savonarola. Careggi, and the estates around it, now belong to an English gentleman, Mr. Sloane, by whom the gardens have been much improved. The interior of the villa had been entirely modernized by its former possessors, and offers few souvenirs of the great men who once inhabited it. At the S.W. angle is a handsome terrace or loggia, surrounded by Ionic columns supporting a roof on which are some frescoes, painted by *Pontormo* and *Bronzino* in the time of Alessandro de' Medici (1536). The view over the valley of Florence from this spot is very beautiful. The present enlightened owner of Careggi is collecting a series of portraits of the illustrious men who rendered this residence of the Medicis so celebrated, and has already had paintings executed by eminent artists of Florence of subjects connected with their history, to adorn the apartments in which the Magnificent Lorenzo lived and breathed his last.

Higher up the hill is the *Villa Belvedere de' Carreggi*, called also the *Villa Grobert*, in a commanding situation, and celebrated for the splendid panorama embraced from it over the valley of the Arno and Florence. It has also lately become the property of Mr. Sloane, who has fitted it up for his summer residence during the hottest season of the year. It formed a portion of the Medicis' possessions. Close to it is a low building, which was the residence of Marsilio Ficino during the latter years

of his life. Over the door is the inscription, DOMUS PARVA QUIES, which may date from the time of the philosopher, who speaks of it in his writings as a Paradise. It was given to him by Lorenzo the Magnificent.

Between Careggi and Fiesole are situated several handsome villas,—that of the late Madame Catalani, now Lavaggi; the Villa of Lord Normanby; the Villa Salviati, a fine specimen of the villa architecture of the 16th century, the property of Signor Mario, the singer; the Villa Palmieri, celebrated by Boccaccio; and at the base of the Hill of Fiesole, the Villa Rinuccini; the Villa Mozzi; and Villa Guadagni, long the residence of Bartolommeo della Scala, the historian and Secretary of the Republic.

Two carriage-roads lead to Fiesole—one from the Porta a Pinti, and the second from the Porta San Gallo; the former is the best: the two roads join at the Convent of San Domenico, from which, until recently, the road was no longer practicable for any wheeled vehicle, but there is now an excellent carriage-road of 1½ m. in length, made at the expense of the *city* of Fiesole. In England we should have formed a joint-stock company, and issued shares to raise the supplies: the Fesulans issued titles of nobility. They possess a *Libro d' Oro*, and those inscribed therein acquire the rank of nobility. As no one settled in Tuscany could be received at the Granducal court unless he was *noble*, there was a most ample demand for the title from the native and foreign *bourgeoisie* of Florence. Marquises, counts, and barons, who paid various sums, 300 dollars and upwards, for their patents, were created by dozens. We regret to add that, both here and elsewhere in Tuscany, several Englishmen have been amongst the purchasers of such frivolous distinctions.

The road is most lovely as it winds up the hill bordered by gardens and villas. From Florence to the top is about an hour's drive.

The *Dominican convent*, where this road commences, was founded in 1406. The church is attributed to *Brunelleschi;* but if so it is not in his best manner, and has been much altered, though in good repair. In the chapter-house is a picture by *Fra Angelico*, a Madonna and Child, with Saints, injured by repainting. The Crucifixion, in the former refectory, has been entirely painted over. After passing San Domenico the new road strikes off to the rt., passing under the cypress woods of La Doccia, beyond which we see the first fragments of the so-called Cyclopean or polygonal walls of Etruscan Fiesole on the rt. The pedestrian however will do well to follow the old and more direct path from S. Domenico, which passes near the

Villa Mozzi (now the property of Mr. William Spence), erected by Cosimo il Vecchio. This is one of the most interesting and beautiful spots in the neighbourhood of Florence. In ancient times, the grounds of this villa are said to have been chosen by Catiline as a place of deposit for his treasures. He flew to Fiesole on quitting Rome, the leader of a desperate cause; and was defeated near Pistoia. In 1829 a treasure of about 100 pounds of Roman silver money, all of a date anterior to the conspiracy of Catiline, was found in the garden. This villa continued in the possession of the Medici family, and here the Pazzi intended to have carried their conspiracy into execution in 1478. Lorenzo ever retained a predilection for this villa, and the terrace still remains, which is said to have been his favourite walk. Pleasant gardens and walks bordered by cypresses add to the beauty of the spot, from which a splendid view of Florence encircled by its amphitheatre of mountains is obtained. Hallam has described the scene in language so poetical and yet so beautiful and true, that we give the traveller the pleasure of comparing it with the view which he will have before him: —"In a villa overhanging the towers of Florence, on the steep slope of that lofty hill crowned by the mother city, the ancient Fiesole, in gardens which Tully might have envied, with Ficino,

Landino, and Politian at his side, he delighted his hours of leisure with the beautiful visions of Platonic philosophy, for which the summer stillness of an Italian sky appears the most congenial accompaniment.

"Never could the sympathies of the soul with outward nature be more finely touched; never could more striking suggestions be presented to the philosopher and the statesman. Florence lay beneath them, not with all the magnificence that the later Medici have given her, but, thanks to the piety of former times, presenting almost as varied an outline to the sky. One man, the wonder of Cosmo's age, Brunelleschi, had crowned the beautiful city with the vast dome of its cathedral, a structure unthought of in Italy before, and rarely since surpassed. It seemed, amidst clustering towers of inferior churches, an emblem of the Catholic hierarchy under its supreme head; like Rome itself, imposing, unbroken, unchangeable, radiating in equal expansion to every part of the earth, and directing its convergent curves to heaven. Round this were numbered, at unequal heights, the Baptistery, with its gates worthy of Paradise; the tall and richly decorated belfry of Giotto; the church of the Carmine with the frescoes of Masaccio; those of Santa Maria Novella, beautiful as a bride, of Santa Croce, second only in magnificence to the cathedral, and of St. Mark; the San Spirito, another great monument of the genius of Brunelleschi; the numerous convents that rose within the walls of Florence, or were scattered immediately about them. From these the eye might turn to the trophies of a republican government that was rapidly giving way before the citizen prince who now surveyed them; the Palazzo Vecchio, in which the signiory of Florence held their councils, raised by the Guelph aristocracy, the exclusive but not tyrannous faction that long swayed the city; or the new and unfinished palace which Brunelleschi had designed for one of the Pitti family before they fell, as others had already done, in the fruitless struggle against the house of Medici, itself destined to become the abode of the victorious race, and to perpetuate, by retaining its name, the revolutions that had raised them to power."

"The prospect, from an elevation, of a great city in its silence, is one of the most impressive as well as beautiful we ever behold. But far more must it have brought home seriousness to the mind of one who, by the force of events, and the generous ambition of his family, and his own, was involved in the dangerous necessity of governing without the right, and, as far as might be, without the semblance, of power; one who knew the vindictive and unscrupulous hostility which, at home and abroad, he had to encounter. If thoughts like these could bring a cloud over the brow of Lorenzo, unfit for the object he sought in that retreat, he might restore its serenity by other scenes which his garden commanded. Mountains bright with various hues, and clothed with wood, bounded the horizon, and, on most sides, at no great distance; but embosomed in these were other villas and domains of his own: while the level country bore witness to his agricultural improvements, the classic diversion of a statesman's cares. The same curious spirit which led him to fill his garden at Carreggi with exotic flowers of the East—the first instance of a botanical collection in Europe—had introduced a new animal from the same regions. Herds of buffaloes, since naturalized in Italy, whose dingy hide, bent neck, curved horns, and lowering aspect, contrasted with the greyish hue and full mild eye of the Tuscan oxen, pastured in the valley, down which the yellow Arno steals silently through its long reaches to the sea." — *Hallam's Hist. of Literature.*

Not far distant is a monument with an inscription, which, if construed strictly, would designate it as placed upon the very "Sasso" whereupon those who suffered "per man' della crudele Fesulea gente" expired as martyrs. Here, according to tradition, St. Romulus, the patron of Fiesole, suffered martyrdom. There are several fine bursts of view into the

valley below. The villa Salviati is the most prominent object; the beautiful Villa Rinuccini, formerly laid out as an English park, but now turned into culture; the Villa dei Tre Visi, once belonging to the Palmieris, and lately bequeathed to the Grand Ducal family by an English lady, which Boccaccio made the retreat of the fair story-tellers in the pestilence of 1348, may also be from here distinguished.

Before reaching the Villa Mozzi is the Villa Vitelli, founded by Giovanni de' Medici, and a little further on the *Chapel of St. Ansano.* It was restored by Bandini, the librarian, and appears to have been served by his brother: their tombs are within. The dwelling of the priest adjoins, commanding a delightful view. Within the chapel are eight saints attributed to *Cimabue.* On the right of the ascent, and bordering the carriage-road, are the shady woods of the suppressed convent of San Francesco, now La Doccia di Fiesole, one of the most agreeably situated villas about Florence.

We now reach *Fiesole.*—The ground-plan of this city is an irregular parallelogram, rising and falling with the inequality of the ground. The long and almost unbroken line of Etruscan wall towards the north is the portion which has suffered least from time or violence. We descend to the best preserved portion of it by the road that passes behind the Duomo, and the rampart may be here contemplated in all its rude magnificence. The huge stones of which the city wall is composed are somewhat irregular in shape and unequal in size, seldom assuming a polygonal form. The form of the masses employed in the so-called Cyclopean constructions varies with the geological nature of the rock employed. In all the Etruscan and Pelasgic towns, it is found that, when the sandstone was used, the form of the stones has been *parallelipipedal,* or nearly so, as at Fiesole and Cortona; whereas, where limestone was the subjacent rock, the polygonal construction alone is met with, as at Cossa, Roselle, Segni, Alatri, Ferentino, &c.: and the same observation will be found to apply to every part of the world, and in a marked degree to the Cyclopean constructions of Greece and Asia Minor, and even to the far-distant edifices raised by the Peruvian Incas. Sometimes the pieces of rock are dovetailed into each other: others stand joint above joint. No projection, or work advancing beyond the line of the wall, appears in the original structure. A small and simple arch, the only fragment remaining of it gateway, which was about the centre of the northern wall, existed until 1849, when it was most wantonly pulled down, and the fine blocks of stone from it used in the repairs of some adjoining farm-buildings. There are various holes and apertures in different parts of the walls, which, as is usual in similar cases, have given much employment to the conjectures of the antiquary. Some of them may result from the mechanical contrivances used in raising the massy blocks of which the structure is composed: some may possibly have been occasioned by the attacks of the besieger; and some as the outlet of drains.

The site of the fortress or acropolis of the Etruscan city, on the top of the hill, 1000 ft. above Florence, is now covered by a Franciscan monastery, which, from its site, well deserves a visit. Fragments of the foundations are occasionally brought to light by excavations, and more extensive remains existed until of late years. Before reaching the convent is the very ancient *Church of St. Alexander.* The nave is flanked by 18 columns of cipollino, 15 of which are perfectly preserved, with Ionic capitals and bases in white marble, of Roman workmanship. This ch. had the title of a Basilica, and it is conjectured to have been one. An altar dedicated to Bacchus, but of which the inscription is mutilated by a hole in the centre, and which stands near the entrance, and certain ancient cisterns discovered in 1814 in front of the building, but since covered up, are adduced by the learned Inghirami in support of his opinion in favour of the

antiquity of the building. This church was dismantled by Leopold I. in 1784. The roof of the nave and the rich pavement were removed, and the space within the walls converted into a public cemetery. The building continued in this state till 1814-1818, when, at the instigation of Bishop Tommasi, it was restored to divine worship. But the repairs which were needful for this purpose have, in a great measure, deprived the edifice of its original character.

Some remains of an amphitheatre constitute all the remaining vestiges of the edifices of the ancient city, whether of the Roman or of the Etruscan age, excepting some fragments employed in the construction of other buildings, and the relics which have been from time to time discovered underground. Of these the most remarkable is a bas-relief representing an augur, now in the gallery at Florence. The Fesulans were celebrated for their skill in augury, and are so described by Silius Italicus (viii. 478) in his enumeration of the nations assembled at the battle of Cannæ; and hence, the monument possesses peculiar interest. The theatre was dug out in 1809, at the expense of a spirited foreigner, the Baron Schellersheim, a Prussian. Large and perfect portions of the outer wall, and of the semicircular space for the spectators, were then brought to light; but, excepting some small portions, have since been again covered with earth or destroyed.

The *Duomo*, or *Cathedral*, whose internal arrangement resembles a good deal that of S. Miniato al Monte, was begun in 1028 by the then Bishop Jacopo il Bavaro, and is rude in its construction. The pillars are built up of small courses: some have ancient Composite capitals, inartistically placed upon shafts of larger diameter than themselves; others are in a barbarous mediæval style. The crypt is in great measure unaltered. Some parts of the building are of as late a date as the middle of the 13th century. The frescoes, by *Ferrucci*, representing incidents from the life of St. Romulus, are much defaced. In the chapel on the rt. of the choir is the tomb of Bishop Salutati (ob. 1465) by *Mino da Fiesole*, surmounted by his bust, one of the most remarkable specimens of sculpture of the 15th century; it is certified by the inscription, "opus Mini 1466:" and opposite to it, and over the altar, a fine bas-relief, by the same artist, representing the Virgin, with the infant Saviour and St. John, and on either side St. Remigius and St. Lawrence, with our Saviour and St. John in the foreground, forming as beautiful a group as was ever cut out of marble; over it is a bust of Christ.

The humble *Palazzo del Commune* is decorated, according to the usual custom, with the arms of the successive Podestàs. This building, the churches, the Episcopal seminary, and some few lowly dwelling-houses round the Piazza, occupying probably the site of the ancient forum, compose the city of Fiesole.

The views from here are peculiarly fine. On the north we see the valley of the Mugnone. On this side, and just below the height, is the villa of Scipione Ammirato, the Florentine historian. Here many of his celebrated works were composed. Towards the south, taking our station either in the Piazza, or on the more elevated point of the Franciscan convent, we command the central Val d'Arno, from its eastern extremity to the gorge of the Gonfolina, by which it communicates with the Val d'Arno di Sotto, with Florence as the main object in the rich landscape below.

To the E. of Fiesole, and on the prolongation of the ridge on which it is situated, is the *Monte Ceceri*, celebrated for its extensive quarries of *pietra serena*, a variety of sandstone, which has furnished the material for the principal edifices of the Tuscan capital. The view from the summit of the Monte Ceceri is still more extensive than that from the ancient citadel of Fiesole.

In descending, a slight deviation from the road on the rt., opposite the church of St. Domenico, will lead the traveller to the *Badia Fiesolana*, considered by tradition as the site of

the primitive cathedral of Fiesole. In 1462 Cosimo de' Medici employed *Brunelleschi* to build the church and monastery which now exist. The conventual portion of the building is a fine monument of his skill. The cloister is elegant. The church is not large, but well proportioned. It has been plundered of almost all its works of art, excepting some inlayings in *pietra dura*, and a bas-relief by *Desiderio da Settignano*. The façade of the older church, in the style of the 13th century, in black and white marble, remains. Cosimo would not allow it to be altered. This monastery was suppressed by Leopold I., and, after many changes, was converted into a printing-office and lithographic establishment, founded by the learned Inghirami, under the name of Tipografia Fiesolana, and where, during his lifetime, were published his principal works upon Etruscan antiquities. Crossing the bridge over the Mugnone, a level road, skirted by villas and villages, along the rt. bank of that river, leads to the Porta S. Gallo.

Porta a Pinti.

The most convenient road to Fiesole leads from here: a few hundred yards from the gate, along the first road on the rt., is the Protestant Cemetery, which will merit a visit from the English traveller: it is well kept, under the direction of a managing committee composed of Swiss, German, and English Protestant gentlemen. It is principally tenanted by our countrymen, over whose remains are erected some handsome monuments; the charges for interment are moderate, and the regulations, as regards poor Protestants, liberal. In the centre is a high marble column, erected by King Frederick William of Prussia in 1857, with the very appropriate inscription from our Burial Service, "Je suis la Résurrection et la Vie: celui qui croit en moi vivra quand même il serait mort." The gate is generally closed, but the Custode will be found on ringing the bell at the Cemetery, or at the shop near it.

In consequence of the removal of the mediæval walls, the Protestant cemetery will now be within the city limits, but preserved as a square enclosed by railings. No further interments will, however, be allowed in it.

A little further on is the Cemetery of the religious congregation of La Misericordia, and the road from thence to Fiesole is lined with villas of the Florentine nobility until it reaches the church and convent of S. Domenico (p. 113).

Excursion to the Sanctuaries of Vallombrosa, La Vernia, and Camaldoli.

Florence to Vallombrosa, 20 *Eng. m.*

By Railway to Pontassieve, 20 kil.; or by the carriage-road: leaving Florence by the Porta alla Croce, the road runs parallel to the rt. bank of the Arno, as far as *Pontassieve*, 12 m. distant from Florence. 1 m. from the city the road passes close to the church of St. Salvi on the l., in the refectory of which is *Andrea del Sarto's* celebrated fresco of the Last Supper; and 2 m., through *Rovezzano*. 2 m. farther on is the Stat. of Campiobbi; and 5 m. beyond this is *Pontassieve*, from which good roads branch off to Arezzo on one side, and to Forli on the other. At Pontassieve light carriages may be procured, by which the traveller can proceed nearly all the way to Vallombrosa, a preferable arrangement to taking a heavy carriage from Florence, and which cannot proceed beyond Pelago. On leaving Pontassieve the river Sieve is crossed, which rises in that part of the Apennines where they are traversed by the post-road between Bologna and Florence. About 1 mile beyond Pontassieve the road to Pelago and Vallombrosa, which is practicable for carriages, strikes off on the l. from the high-road to Arezzo, and begins to ascend the mountains towards the monastery, which is now in full view. There is a fair village inn at Pelago, 6 m. from

Pontassieve; but it is advisable for a party which includes ladies to reach the monastery before dark. The road for heavy carriages ends at Pelago, and the traveller must take to a light vehicle of the country, to saddle, or walking. A mile and a half from Pelago is *Paterno*, a sort of grange belonging to the monks of Vallombrosa, from which there is a picturesque view of the dark deep valley, and of the Ellero torrent at the bottom. Farther on is the hamlet of *Tosi*, and beyond a stone cross, from which the view is splendid, and from which an hour's walk will bring us to the convent. Beckford, who visited the convent in the third week of October, says, "After ascending a tedious while, we began to feel the wind blow sharply from the peaks of the mountains, and to hear the murmur of the groves of pine. A paved path leads across them, quite darkened by boughs which, meeting over our heads, cast a gloom and chilliness below We galloped on, and entered a vast amphitheatre of lawns and meadows surrounded by thick woods beautifully green. The steep cliffs and mountains which guard this retired valley are clothed with beech to their very summits; and on their slopes, whose smoothness and verdure equal our English pastures, were dispersed large flocks of sheep. The herbage, moistened by streams which fall from the eminences, has never been known to fade; thus, whilst the chief part of Tuscany is parched by the heats of summer, these upland meadows retain the freshness of spring. I regretted not having visited them sooner, as autumn had already made great havoc among the foliage. Showers of leaves blew full in our faces as we rode towards the convent, placed at an extremity of the vale, and sheltered by firs and chestnuts towering one above another." These forests produced a considerable revenue to the monks, who cut down the oldest trees, and planted others in their stead. Here may be seen magnificent specimens of the fir tribe. Up to about a mile from the summit chestnuts, oaks, and beech are seen, justifying Milton's simile, the accuracy of which has been called in question on the ground that, the forest consisting entirely of fir, it could not be true that the rebel angels

> "lay entranced,
> Thick as autumnal leaves that strew the brooks
> In Vallombrosa, where the Etrurian shades,
> High overarch'd, embower."

Four miles beyond Paterno, after passing through a fine forest of pines, the traveller arrives at the *Santuario* of *Vallombrosa* :—

> "Cosi fu nominata una badìa,
> Ricca e bella, ne men religiosa
> E cortese a chiunque vi venia."
> *Orl. Fur.* can. 22, st. 36.

The Monastery having been suppressed by the Italian Government, only 4 Brothers remain to do duty in the ch. The remainder of the conventual buildings have been seized upon by the State, whose agents reside in them, so that the visitors must expect no kind of hospitality from the present inmates. It is probable an inn will be established here during the summer months as a sanitary station for invalids. The innkeeper at Pelago, it is said, has rented the *Foresteria*, or strangers' apartment, at the monastery, which will be fitted up for visitors wishing to pass a few cool days in summer.

Vallombrosa was anciently called Acqua Bella. The monastery was founded in the 11th century by S. Giovanni Gualberto. He was the son of the lord of Petroio in Val-di-pesa, the head of a noble and rich family in Florence: and, though piously brought up, gave himself in his youth to dissipation and the pleasures of the world. His brother Hugh having been killed by some person of good birth, Giovanni Gualberto considered himself bound to avenge his brother's death. Returning from S. Miniato al Monte to Florence, on Good Friday, accompanied by a troop of armed followers, Gualberto met the author of his brother's death in a narrow road, where there was no escape. As Gualberto was going to kill him, he threw himself at Gualberto's feet, and, extending his arms in the form of a cross, besought his adversary to call to mind the

events commemorated on that day. Gualberto, being struck by the appeal, forgave his enemy, and conducted him to the church of S. Miniato, where upon their appearance before the crucifix, the figure of our Saviour inclined his head to Gualberto, who thereupon became a monk of the adjoining monastery. Finding the abbot simoniacal, he left the monastery with another monk, and being pleased with the hermitage of Camaldoli, which they visited, he retired into the solitude of Vallombrosa, and there shortly afterwards founded an order according to the rule of S. Benedict. The institution received the approbation of Alexander II. in 1070, and Gualberto became the first abbot. He died 12 July, 1073, at the age of 74; and in 1193 was canonized. His life was written by Jerome, a monk of Vallombrosa, in 1480, with an account of the miracles, the performance of which had by that time been assigned to him by tradition. The monks of Vallombrosa wore originally a grey habit; in 1500 they adopted brown. The order took its name from the place of its institution, and was the first which admitted lay brethren. It never became very numerous or acquired much importance. The site, as well as a vast extent of land round the monastery, was granted by Ita, the abbess of S. Ilario, on condition that she and her successors should appoint the superior. But owing to the loose observance of their vows by the nuns of that convent, they were in 1255 removed by Pope Alexander IV. to another establishment, and their connexion with Vallombrosa ceased. The monastery became very rich from endowments by the Countess Matilda and others; and in 1637 the present extensive buildings were erected. It was a great place of refuge for persecuted ecclesiastics during the invasion of Italy by the French.

Among the remarkable men who have been monks of Vallombrosa, was Guido Aretino, who was a member of this house when he first became known as a writer upon music in the early part of the 11th centy. After having visited Rome twice, upon the invitation of John XIX. and XX., he was prevailed upon by the abbot of a monastery at Ferrara to settle there. Some writers have ascribed to Guido the invention of the counterpoint, which is scarcely less absurd than ascribing the invention of a language to any individual. It is pretty certain that he was the first person to use, or recommend the use of, "lines" and "spaces" for musical notation. But he is chiefly celebrated as the undoubted inventor of what is technically called the "scale" or "gamme." Having observed that the music then in use to the following Hymn to John the Baptist, by Paulus Diaconus (eighth century), ascended upon the first syllable of each half-line in an uninterrupted series of six sounds (*hexachord*), he adapted these six syllables to represent the six sounds:—

Ut queant laxis *re*sonare fibris
*Mi*ra gestorum *fa*muli tuorum,
*Sol*ve polluti *la*bii reatum
Sancte Johannes!

The syllable *Do* was substituted for *Ut*, and *Si* added, in the seventeenth century.

The church is in the form of a Latin cross, and well designed: decorated with gilt stuccos, fine marbles, and paintings in oil and fresco. Off the left transept is a chapel, entered by a fine arch, in which, behind the altar, of fine marble, is a choir where service is performed once a year. The sacristy is lined with presses of elegant sculpture in chestnut-wood. The convent, which forms a quadrangle, is spacious, and presents a noble aspect; and, as well as everything it contains, has the appearance of opulence and comfort. The refectory is capable of accommodating 200 persons at table. There is a smaller apartment for the retinue of persons of rank. Adjoining this second refectory is a spacious hall, containing paintings, and a well-built kitchen, in which everything requisite for cooking is to be found. The upper part of the convent contains the dormitories, and the library, which once possessed some very valuable manuscripts and rare

books; but the French on suppressing the convent despoiled the collection of all that was valuable, and carried off some of the finest paintings and a collection of natural history.

At a short distance from the large convent is the *Paradisino*, or *Celle*, a small convent built on the summit of an isolated rock, about 250 ft. higher up. A rough path leads to it. At the foot of the rock runs the small torrent *Vicana*, coming from the summit of the glen, and forming at this spot a pretty cascade. In this smaller convent or hermitage are a well-built chapel, several dormitories, and two oratories: above it a handsome gallery, which looks down into the chapel, hung with paintings done by an Englishman of the name of Henry Hugford, who, after a long residence at Florence, sought an asylum here, and is known as the reviver and improver of the manufacture of scagliola. From the windows most extensive views open over the valley of the Arno to Florence, and, when the weather is clear, even to the sea in the direction of Leghorn. This fine prospect becomes still more magnificent a little before sunset. More extensive views may be obtained by ascending *Monte Risala*, or, still better, from the *Monte Catasta* (4700 ft.), or the Varco di Pietarello (4982 ft.), the highest peaks of the chain of the Prato Magno, to the S.E. of the Paradisino.

Vallombrosa to La Vernia, 27 m. Persons who intend to visit La Vernia and Camaldoli, and have come as far as Pelago in a carriage, will do well to direct it to meet them again at the *Osteria della Consuma*, which is on the high road from Pontassieve to Prato Vecchio and Bibbiena, near the summit of this ridge of that branch of the Apennine which divides the valley in which the Arno rises from that in which Florence stands. This osteria (nearly 3000 ft. above the sea) is about 10 m. from Pelago, and 8, or 3 hours on foot, from Vallombrosa, to the N.E., and derives its name from the *Monte Consuma*, on whose northern slope it stands. A bridle-path leads to it from Vallombrosa. The inn is without accommodation, being a mere baiting-place for charcoal-carts. Leaving Consuma, on the northward is seen the chain of *Monte Falterona*, from the S. side of which rises the Arno: the prolongation of the ridge on the right hand is called the *Prato Magno*. About 3 m. from Consuma a view is obtained of the uppermost valley of the Arno, which forms the province of *Casentino*. Nine m. from Consuma is *Borgo-alla-Collina*; in the church of which may be seen the body of Cristofano Landino, the chancellor of the republic, preserved as a mummy. The Florentine state bestowed on him the ancient castle of Borgo-alla-Collina, as a reward for his public services, and his commentary on Dante; here he retired, in 1497, at the age of 73, and never returned to Florence, to avoid being engaged in the intrigues against the Medici. He died here a few years after. The adjoining cenotaph was raised to his memory about 50 years ago by Cardinal Dupuy. After a descent of about 1 m. the road crosses the Arno, and traverses the small plain of *Campaldino*, the scene of a celebrated battle on the 11th of June, 1289. The Aretines, who formed the chief portion of the Ghibelline party, were routed with the loss of 1700 men killed, and 2000 taken prisoners: among the former was the celebrated Guglielmino Ubertini, bishop of Arezzo, who fell fighting desperately in the thickest of the fray, having rallied his troops upon the bridge at Poppi, half a mile further on. Dante was present at this battle, being then 24 years old, and served among the Florentine cavalry.

Poppi, on the rt. bank of the Arno, singularly placed on a high rock (1540 ft.), whose base is washed by the river (Pop. 1874), is a very ancient town, and the capital of the Casentino. The only building of interest is its old castle, erected in 1274, occupying the highest part of the rock, and having been a place of some strength before the introduction of artillery. The courtyard contains some curious architecture; and a staircase celebrated for

the skill shown in its construction, and resembling that in the Bargello of Florence (which is said to have been copied from it), leads to a chapel containing frescoes which, according to Vasari, are by *Spinello Aretino*. The land along the Arno about Poppi is highly cultivated. The pronunciation of the inhabitants is said to be the purest in Tuscany. The road continues along the l. bank of the Arno, and 4 m. beyond Poppi is

Bibbiena, 18 m. from Consuma and 38 from Florence, the native town of the celebrated Cardinal Bibbiena, whose family name was Dovizzi. There is a decent country inn here. The population is about 1900. Beyond Bibbiena, towards La Vernia, the road is no longer practicable for carriages, but may be traversed for about 4 m. by a country car. It is however exceedingly steep, with awkward turns, and, for those who cannot walk, horses or mules are far preferable. La Vernia is 8 m. from Bibbiena, 2 m. from which latter place the road crosses the *Corsalone* torrent. (There is an osteria called *la Beccia* before reaching the convent, where horses and guides for the surrounding mountains may be procured.) It is said to derive its name of *Vernia*, or more properly *Alvernia*, from its perpetual wintry climate, to which Dante seems to allude, calling it—

"Il crudo sasso tra Tevere ed Arno."

The *convent of La Vernia* is situated on the S. side of a circuit of rugged rocks, at an elevation of 3720 ft. above the sea. The highest point of the mountain on which it stands, called La Penna, is 1150 ft. higher. Here is a chapel, from which a most extensive view is obtained. To the S.E. are seen the mountains of Umbria: on the W. the valley of the Casentino, the chain of Prato Magno: to the N.W. are the sources of the Arno, and to the N.E. those of the Tiber. There are also some points within the circuit of the convent enclosure which are visited as curious — rocks and chasms called the *Masso di Fra Lupo*, *la Buca del Diavolo*, and the *Masso Spicco*.

The convent dates from 1218: the principal church was built in 1264, on a site which had been visited by St. Francis. It was nearly destroyed by fire in 1472. It has accommodation for about 100 friars of the Franciscan order. They provide all strangers who arrive with food and lodging, but have no property, and depend upon alms for the support of their establishment.

A short distance to the south of the convent is the village and ruined castle of *Chiusi*, formerly a strong place commanding the pass. It occupies the site of the ancient town of Clusium Novum. Michel Angelo's father was appointed by the Signoria of Florence Podestà of *Chiusi*, and at Caprese, a small town about 5 m. to the S.E., in the valley of the *Singerna*, one of the affluents of the Tiber, the great artist was born on the 6th March, 1475.

La Vernia to Camaldoli.

The traveller may return to Bibbiena and reach Camaldoli from thence, passing through *Soci* and *Partina*, the distance about 10 m. [There is a shorter way, but only suited to the pedestrian, over the mountains from La Vernia to the crossing of the *Corsalone* torrent at *Banzena*; thence to Marciano and Partina; in all, 12 m.] The ascent to the mountain on which Camaldoli stands begins at La Mausolea, a grange belonging to the convent. The sanctuary of Camaldoli, which, for comfort and for beauty of situation, is a most agreeable resting-place, is situated on a rocky slope of the Apennine, inclining toward the south, and thickly covered with fine firs, watered by streams, and called the *Giogana*. It is said to have been founded about A.D. 1000, by S. Romualdo, and is capable of containing more than 100 monks; the present number, however, is small. The church and convent were destroyed by fire in 1203, and were so much injured when the convent was besieged, in 1498, by the Duke of Urbino, that in 1523 the church was rebuilt and adorned with some youthful paintings of *Vasari*. The church was enlarged and restored also in 1772-1776. There is a com-

modious *forestiera* for the reception of travellers.

Higher up the glen, and about 1½ m. to the northward of the convent, is the *Eremo*, or hermitage; a sort of second and smaller convent, with numerous cells on the ground-floor, arranged symmetrically in rows, and with a neat chapel. The order is very rigid in its discipline; the monks are summoned to prayers seven times in every 24 hours throughout the year. The first prayers are at 1 in the morning, and certain of the members are appointed in turn to clear away the snow which, in the winter season, often impedes their passage from the cells to the church. The dress is white, with a cloak reaching down to the knees. From this hermitage there is a fine view of the glen and forest, which is one of the most ancient in Tuscany, and in which are to be seen a few remaining pine-trees of enormous size. Those which were felled of late years for the rebuilding of the basilica of St. Paul at Rome were believed to be nearly 400 years old. One of the highest points of the ridge on which Camaldoli is built is called *I Scali*, mentioned by Ariosto on account of the extensive view it affords:—

"... Scuopre il mar Schiavo e il Tosco
Dal giogo onde a Camaldoli si viene."

A path to the eastward from the hermitage crosses the central ridge of the Apennine, and by this there is a road leading by Ridracoli and S. Sofia to Civitella, down the valley of the Bidente, and thence to Forlì; another, practicable for horses, to Bagno and San Pietro, and from there descending the valley of the Savio to Cesena in Romagna.

Camaldoli to Florence.

The best way of returning to Florence will be by *Prato Vecchio* and *Stia*. The distance from Camaldoli to each of these places is about 8 m. There are two roads in this direction —one, which ascends the mountain to the W. of the hermitage, and, continuing along the ridge to *Casalino*, about half a mile farther on at *Valliana*, divides into two branches—one leading through the hamlet of *Ama* to Stia, the other along the rt. bank of the *Fiumecello* torrent to Prato Vecchio. The other road, which leads more directly to Prato Vecchio, leaves the convent, and, running at first southward for about a mile, passes through the wood on the skirt of the glen; it is paved to facilitate the draught of the felled timber, and as a protection from the heavy rains. Hence there is a fine view of the deep glen and of the plain beyond. The road then crosses the ridge to the westward, the summit of which commands a very extensive view of the surrounding chain of the Apennines, and of the valleys formed by them. This part of the chain is perfectly barren, and the track is cut through the sandstone rock. The road then descends to the village of *Moggiona*, which stands on the bank of a mountain stream; and then, again ascending out of this ravine, crosses another ridge of hills, from which is obtained a fine panoramic view, comprising the towns of Prato Vecchio, Stia, Poppi, and Bibbiena, and the monastery of La Vernia; the high range of the Falterona to the northward, and to the westward that of Prato Magno, and between these the Arno winding through the valley of the Casentino, and

Li ruscelletti, che de' verdi colli
Del Casentin discendon giuso in Arno,
Facendo i lor canali e freddi e molli.
Inf. Canto XXX.

In front, in coming down the mountain, upon the top of a hill over the opposite side of the Arno, are the ruins of the castle of *Romena*, held formerly by counts of that name, and mentioned by Dante in the 30th Canto of the Inferno. Near it, according to some, and not at Siena, is the *Fonte Branda* of the poet. At the foot of the mountain the Fiumecello torrent is crossed, and a quarter of a mile beyond is Prato Vecchio. From this town the carriage road to Florence, a distance of about 30 m., runs northward along the l. bank of the Arno as far as Stia, where it crosses the river. A mountain path runs northward from Stia to the source

of the Arno, or Capo d'Arno, and to the summit of the Falterona (5410 feet above the sea), from which the prospect is magnificent, extending to the Mediterranean on one side, and to the Adriatic on the other. The road from Stia to Florence, after some broken and steep but picturesque ascents during about 3 m., falls into the high road from Bibbiena to Ponte a Sieve and Florence near *Tartiglia*.

Travellers who wish to visit the three sanctuaries of Vallombrosa, La Vernia, and Camaldoli, should leave Florence in good time in the morning, and reach Vallombrosa in the afternoon; proceed the next day to La Vernia, which for the pedestrian will take 10 hours; and on the third to Camaldoli, returning on the fourth day to Florence. Those who go only to Vallombrosa and Camaldoli may reach the latter place on the second evening, passing by Consuma and Prato Vecchio (10 hours on foot), and return to Florence on the third; or if they visit La Vernia and omit Camaldoli, then, by starting early, Florence may be reached in one day from La Vernia. On a summer's day, by starting from Florence by the early train to Pontassieve, where it will be advisable to have ordered a vehicle beforehand, travellers may visit Vallombrosa and return the same evening.

The lodging and fare at the monasteries are better than in the country inns at Pelago, Bibbiena, or Prato Vecchio; but tourists must remember that at the monasteries meat is not to be procured on Fridays or Saturdays, or on the vigils of feast-days. As the attention which travellers receive varies generally inversely with their numbers, they will meet perhaps a more hospitable reception at the less visited La Vernia and Camaldoli than at Vallombrosa.

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WOOD-CARVERS.

THE END.

UNIV. OF MICHIGAN,

APR 18 1912

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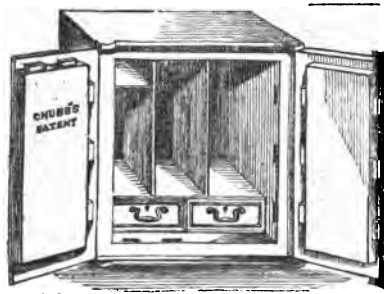
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FROM 'THE TIMES' NEWSPAPER, 21ST FEBRUARY, 1866.

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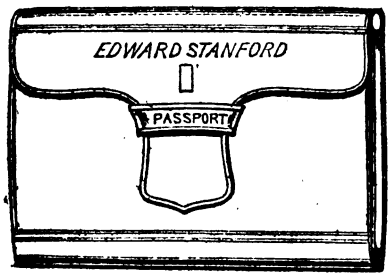
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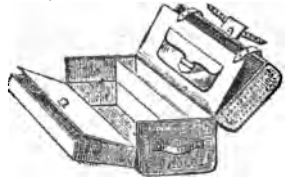
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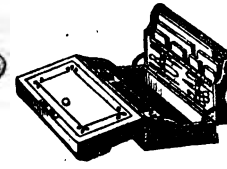
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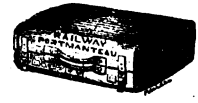


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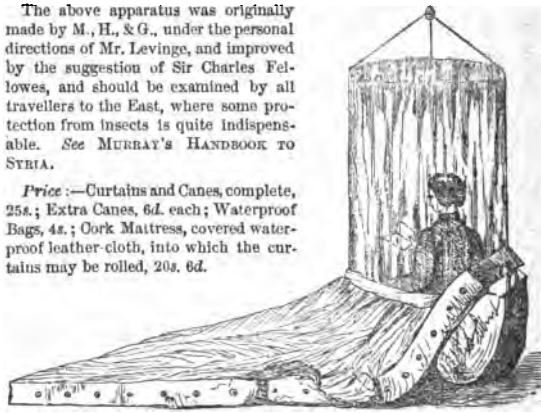
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This large and well-situated Establishment is conducted under the immediate superintendence of the Proprietor, and newly furnished with every comfort, and a new splendid Dining-room.

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THIS celebrated First-class Hotel, kept by Mrs. DORN and her SONS, has been recently enlarged and embellished, contains 250 Front Rooms, with 200 Beds, and is situated in the centre of the town. Table-d'Hôte, best in town. Baths. Private Dinners at any hour. Arrangements for the winter.

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Hôtel Gibbon: Mr. Ritter, Proprietor.

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THE SAME PROPRIETOR AS THE ABOVE HOTEL.

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Has been erected and fitted up expressly as a

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FAMILY HOTEL & FIRST-CLASS LODGING-HOUSE.

NO expense or labour has been spared by the Proprietor. The house is furnished in the most modern style, is well supplied with *Hot and Cold Baths*, and replete with every accommodation suitable for Tourists to West Cornwall.

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Invalids will find in Mount's Bay House the comforts of a home, while the beauty and salubrity of the situation, and its nearness to the charming walks on the sea-shore, render it a healthy and delightful residence.

Suites of apartments for families of distinction.

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HÔTEL D'ANGLETERRE; Proprietor, Jos. BERTHOLD; near the Promenade and Kochbrunnen. Mineral Water Baths supplied by the Kochbrunnen; large and small Apartments for Families, and excellent Bedrooms for single Gentlemen. This House has been known for many years among the *élite* of English Visitors to Wiesbaden, and it is still conducted in its ancient style of comfort and elegance. Highly recommended by the author of the 'Bubbles from the Brunnens of Nassau' and Murray's Handbook. Price very moderate. After the season, Apartments are let in this Hotel on the same terms as private apartments in the town.

DIEPPE.

HÔTEL ROYAL.

FACING THE BEACH.

Close to the Bathing Establishment and the Parade.

IT IS ONE OF THE MOST PLEASANTLY SITUATED HOTELS IN DIEPPE, commanding a beautiful and extensive View of the Sea.

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Carriages of every description.—Attentive Servants.

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Hôtel Cavour, Place Cavour,

Opposite the Public Gardens.

KEPT BY J. SUARDI AND CO.

This new and magnificent Establishment is fitted up with every modern appliance, and situated in the finest and most pleasant part of the City, close to the Station, the Grand Theatre, the National Museum, and the Protestant Church. The interior is perfect, and comprises Baths on each floor, a Smoking and a Reading Room supplied with foreign newspapers. Excellent Table-d'Hôte. Charges very moderate and affixed in each room.

Omnibus of the Hotel at the arrival of all trains.

Manager—G. VALLETTA.

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HÔTEL DU PARC.

PROPRIETORS—RIPARD BROTHERS.

Has been newly Furnished, and entirely Refitted throughout.

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LARGE AND SMALL APARTMENTS. GARDEN BEHIND THE HOTEL.

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Contains Two Hundred richly furnished Apartments, varying in price from 50 Kreutzers to 6 Florins, together with Coffee, Billiard, and Smoking Rooms; also Saloons for Reading and Recreation, provided with all the best Journals of England, Germany, and France. Post Office, Government Telegraph Office, and Photographic Studio on the Premises. Restaurant *à la carte*, at fixed prices at all hours. Elegant carriages always ready for the convenience of travellers, and Omnibuses constantly running to the Railway Stations. This Hotel, the largest in Vienna, offers the most desirable advantages to travellers, as, irrespective of its excellent accommodation, it is situated in the most pleasant and finest part of the town.

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ANTWERP.

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THIS old-established and highly-recommended Hotel, which has been considerably enlarged, is situated in the finest and healthiest square of the city of Antwerp; its cleanliness and the excellency of the table-d'hote and wines, added to the attention and civility shown to all visitors, have made it deservedly popular.

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Correspondent of the principal Banking-houses of London for the payment of Circular Notes and Letters of Credit. During the season it is the office of the Diligence to Pforzheim Station of the Baden Railway, which leaves Wildbad for the Courrier and Express Trains, and returns from Pforzheim after the arrival of these trains. Through Tickets issued, and Baggage Registered, to and from most of the principal towns.

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HÔTEL DES DEUX MONDES ET D'ANGLETERRE,

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Near the Tuileries, Place Vendôme, and the Boulevards.

THIS magnificent first-class Hotel, recently constructed and elegantly furnished in the newest and most fashionable style, surrounded by gardens, justifies the preference accorded to it by Families and Gentlemen for the splendour and comfort of its Apartments, its excellent *Cuisine*, and the care and attention shown to all who honour the Hotel with their patronage.

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SPLENDID COFFEE-ROOMS, SALOONS, READING AND SMOKING ROOMS.

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NEWLY built, opposite the Station; finest view of the Black Forest and the Vosges; most comfortable and best house there. Baths in the Hotel.
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BRACK'S DOELEN HOTEL—Situated in the Centre of the Town, and most convenient for Visitors on pleasure or business. It commands a splendid view of the Quays, &c.; and, being conducted on a liberal scale, it is patronised by the highest classes of society in Holland. It is also much frequented by English Travellers for the comfort and first-rate accommodation it affords, as well as for the invariable civility shown to visitors. Cold and warm baths may be had at any hour.—Carriages for hire.—Table d'Hôte at half-past 4, or dinner à la carte.

BADEN-BADEN.

Hôtel de Hollande: Proprietor, A. Roessler.

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Mr. AUGUSTUS, remaining sole Proprietor, will spare no pains to deserve the confidence of English Travellers. English is spoken.

Open during the Winter.

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And the magnificent Maison Garderes.

PROPRIETOR, MR. GARDERES.

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PROPRIETORS—

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Every Monday, Wednesday, and Friday.

Fares throughout (London and Jersey or Guernsey)—**31/0** First; **21/0** Second Class.
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The Last Train from London in time for the Steamers leaves at 9 p.m.

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CONSTANTINOPLE.

HÔTEL D'ANGLETERRE.

JAMES MISSIRIE, Proprietor.

THIS long-established and well-known Hotel, situated in the GRAND RUE DE PERA, commanding a magnificent view of the UNRIVALLED BOSPHORUS, is replete with every comfort and convenience for the accommodation of Families and Tourists.

A Select Table d'Hôte.

In consequence of the largely increasing number of Visitors to the OTTOMAN CAPITAL, from the facility with which it can now be reached from all parts of Europe, and passengers who select this agreeable route to and from INDIA and the EAST, it is requested that families desirous of securing rooms telegraph or write in anticipation. Every attention will be paid to instructions thus transmitted.

CAREFULLY SELECTED INTERPRETERS FOR ALL LANGUAGES.

The Attendants and Boats of the Hotel await the arrival of the Steamers.

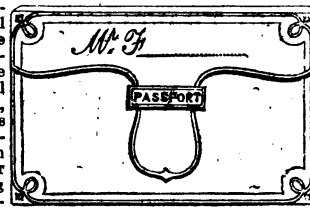
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THIS is one of the finest built and best furnished First-class Hotels, situated on the new Promenade, near the Kursaal and Theatre; it commands the most charming views in Baden. It is reputed to be one of the best Hotels in Germany. The Table and Wines are excellent, with prompt attendance and great civility. Prices very moderate. English and other Journals.

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Visitors to the Hotel are respectfully requested to be particular in inquiring for the ANTRIM ARMS HOTEL Omnibus. It attends all Steamers and Trains, for the conveyance of Passengers to the Hotel free.

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THIS magnificent Hotel, in offering to the Visitor every kind of comfort and accommodation, has the great advantage of being situated adjoining

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SCIENCE AND ART DEPARTMENT

OF THE

Committee of Council on Education,

SOUTH KENSINGTON.

THE Lords of the Committee of Council on Education have passed the following Minute on this subject, and invite the attention of travellers and tourists to it. The object which the Department has in view would be much aided, if such travellers would have the kindness to send notes of any remarkable objects which may not be described in 'Murray's Handbook;' the notes being made out in the following form, and sent in a letter addressed to the 'Secretary, South Kensington Museum, London, W.:' letters so officially addressed may be sent unpaid; and printed forms will be supplied, if written for.—*Form*—1. Subject; 2. Locality; 3. Site; 4. Description; 5. Date; 6. Condition; 7. Dimensions; 8. Reference to any fuller account published or otherwise.

At South Kensington, the first day of December, 1864.

BY THE RIGHT HONOURABLE THE LORDS OF HER MAJESTY'S MOST HONOURABLE PRIVY COUNCIL ON EDUCATION.'

Reproduction of Examples of Architectural Decoration.

I. My Lords take into consideration what additional examples of Architectural Decoration, as well of British as of Foreign origin, it is desirable should be obtained to complete the collections in the SOUTH KENSINGTON MUSEUM, and with this view they desire to have the advantage of the advice and suggestions of the Institute of British Architects, the Architectural Museum, and the architectural profession generally.

SOUTH KENSINGTON MUSEUM—*continued.*

II. The objects of Decorative Art especially referred to are:—

a. Ornamental Sculpture in Marble, Stone, or Wood.
b. Wall Decorations in Painting, Mosaic, &c.
c. Hammered and Chased Metal-work.
d. Ornamental Pavements in Mosaic, Encaustic Tiles, &c.
e. Examples of Stained Glass.

III. It is desirable that the objects should be the finest specimens of their class, complete in themselves, and not too large for exhibition; and, by way of illustration, it may be stated that casts have been obtained of Archbishop Grey's Tomb from York Cathedral, the Priors' Gateway in the Cloisters of Norwich Cathedral, the Singing Gallery in Exeter Cathedral, the Pulpit of Giovanni Pisano from the Baptistery at Pisa, the Ghiberti Bronze Gates at Florence, and the like.

IV. The finest typical works in Stained Glass and Mosaics might possibly be reproduced in materials like the original, and the same observation applies to Hammered Iron-work. Other reproductions may be obtained by means of Casting, Electrotyping, and large copies by Painting and otherwise.

V. In respect to objects of Northern Mediæval and Renaissance Art, in which the varieties of style are very numerous, it would be desirable to form in the first instance a list of a few of the finest examples which illustrate each epoch of the Art and each class of Art. And in the formation of such a list, the experience of the different Architectural Societies and Architects would be of the highest utility.

VI. Besides making a collection of such reproductions as proposed, to be exhibited in the Museum, My Lords will cause to be compiled general Art Inventories, briefly naming the most remarkable objects which are known to exist, and showing the locality and site where they may be seen and studied. Photographs may be added occasionally to illustrate these inventories.

VII. These inventories will be kept in type to admit of revisions and additions, and only a few copies will be printed from time to time. Copies will be sent to the Architectural Societies, and to any Architects who may apply, and be willing to contribute notices in aid of their completion.

By order of the Lords of the Committee of Council on Education.

HENRY COLE, Secretary.